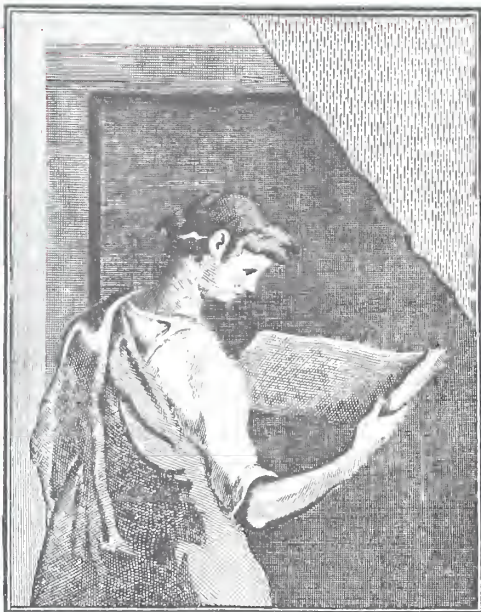






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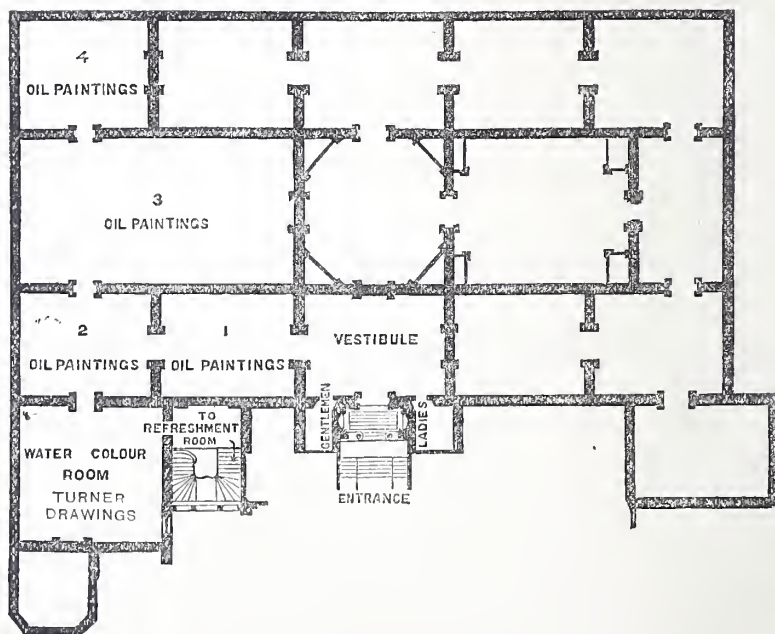
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PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes :—"bust," the head and shoulders ; "half figure," to the waist ; "three-quarter figure," to the knee and below ; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used :—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-50.

LENT BY

PAINTER.

1

SALISBURY.

HENRY VAUGHAN, Esq.

John Constable, R.A.

Study for the finished picture at the South Kensington Museum.

A waggon, drawn by three horses, is crossing the river in the foreground ; the cathedral beyond. Canvas, 14 by 20 in.

2

A GARDEN PARTY.

ARTHUR OLIVER, Esq.

Francis Wheatley, R.A.

Containing portraits of Mrs. Ward and family, with Dr. Layard, Dean of Bristol, and Mr. and Mrs. Oliver.

A group of nine ladies and gentlemen and a child, seated and standing, in a garden ; some of the party appear to be about to enter a boat on the r., in which one of their number is already seated. Canvas, 48 by 62 in.

- | LENT BY | PAINTER. |
|---------|----------|
|---------|----------|
- 3 Portrait of LADY HAMILTON.
 Ayscough Fawkes, Esq. George Romney.
 Emma Lyon ; a favourite model of Romney's ; m. Sir W. Hamilton, English Ambassador at Naples ; d. 1815.
 Half figure, seated to l., three-quarter profile, holding a dog in her arms ; low-cut red dress ; landscape background. Canvas, 29 by 24 in.
- 4 LANDSCAPE.
 Frederick Fish, Esq. William Mulready, R.A.
 Cottages, overhung by trees, in the foreground ; on the l. a boat, and three figures ; wooded background ; blue sky with clouds. Canvas, 14 by 18½ in.
- 5 Portrait of LADY WILMOT and CHILD.
 Sir G. Wilmot Horton, Bart. Joseph Wright, A.R.A.
 Juliana Elizabeth, daughter of Admiral Hon. John Byron ; m. 1st, Hon. William Byron, eldest son of 5th Lord Byron ; and, 2ndly, Sir Robert Wilmot, Bart., of Osmaston ; d. 1788.
 The child, Robert John, b. 1784, succeeded his father as 3rd Bart., and assumed the additional surname of Horton ; d. 1841.
 Full-length, seated to l., on a stool near a cradle, holding the child in her arms ; red and blue drapery ; dark background, with curtain on the l. Signed and dated, "I. W. Pt., 1788." Canvas, 79½ by 59 in.
- 6 THE OLD MAN AND DEATH.
 Sir Henry Wilmot, Bart. Joseph Wright, A.R.A.
 Illustration of the well-known allegory. On the l. the old man, in a blue coat, has dropped his bundle of sticks in terror at the approach of Death ; a ruin in the background ; river and woody landscape on the r. ; blue sky with light clouds. Exhibited at the Society of Artists 1774. Canvas, 39 by 49 in.
- 7 Portrait of THE PAINTER.
 Thos. Chas. Cade, Esq. Joseph Wright, A.R.A.
 Born at Derby September 3, 1734, and commonly called "Wright of Derby" ; came to London in 1751, and studied under Hudson, the portrait painter. Exhibited first at the Academy in 1765 ; visited Italy in 1773, and saw an eruption of Vesuvius, of which he painted several pictures ; visited Bath 1775 ; afterwards settled at Derby ; entered as a student at the Academy in 1775, and gained the silver medal for a low relief of an antique statue in 1778 ; elected A.R.A. 1781 ; R.A. 1784, but declined to take up his election ; d. August 29, 1797.
 Bust to r., nearly full-face ; brown coat, wide-brimmed black hat ; darkish grey background. Painted in an oval. Canvas, 28 by 23½ in.

LENT BY

PAINTER.

8 LANDSCAPE : HIGH TOR, MATLOCK, by Moonlight.**FREDERIC C. ARKWRIGHT, ESQ.****Joseph Wright, A.R.A.**

Rocky and wooded heights; the moon shining on the waters of the lake; cloudy sky. Canvas, $24\frac{1}{2}$ by $29\frac{1}{2}$ in.

9 EDWIN (from Dr. Beattie's 'Minstrel,' Book I.).**LORD HOUGHTON.****Joseph Wright, A.R.A.**

Mr. Thomas Haden, of Derby, sat for this picture.

Full-length figure of a youth, seated to r. under a tree, with his legs crossed.

Exhibited at the Royal Academy 1778. Companion picture to No. 13.

Canvas, 62 by 45 in.

10 THE ORRERY.**THE CORPORATION OF DERBY.****Joseph Wright, A.R.A.**

All the figures in the picture are portraits. The lecturer is Mr. Denby, organist of All Saints' Church, Derby; the figure on the l. taking notes, Mr. Burdett; the lady seated, Mrs. Sale; the two gentlemen on the r., Mr. A. Winterman and Mr. G. Snowden; the youth with his back to the spectator, Jos. Wright; and the two boys, Cantrel and a son of Earl Ferrers. Exhibited at the Society of Artists 1766, and described in the Catalogue as "A philosopher giving that lecture on the Orrery, in which a lamp is put in the place of the sun." Canvas, 57 by 79 in.

11 ANTIGONUS IN THE STORM (Scene from the 'Winter's Tale').**HASKETT SMITH, ESQ.****Joseph Wright, A.R.A.**

Rocky coast, with sea breaking on it; on the l. Antigonus flying from the bear; cloudy sky. Painted 1791 for Alderman Boydell's 'Shakespeare Gallery.' Canvas, 61 by 85 in.

12 LANDSCAPE : HIGH TOR, MATLOCK, by Moonlight.**FREDERIC C. ARKWRIGHT, ESQ.****Joseph Wright, A.R.A.**

Rocky and wooded heights; the moon shining on the waters of the lake; cloudy sky. Painted 1771. Canvas, $24\frac{1}{2}$ by $29\frac{1}{2}$ in.

13 MARIA (from Sterne's 'Sentimental Journey').**WILLIAM BEMROSE, ESQ.****Joseph Wright, A.R.A.**

Mrs. Bassano, of Derby, sat for this picture.

Full-length, seated to l. in a landscape; head resting on l. hand; a pipe in her r. hand; at her feet is a dog (Silvio); white and green drapery. Signed and dated, "I. W. Pinxt., 1781." Exhibited at the Royal Academy 1781. Companion picture to No. 9. Canvas, 63 by $45\frac{1}{2}$ in.

LENT BY

PAINTER.

- 20 Portrait of MARIA WALPOLE, COUNTESS OF WALDEGRAVE,
afterwards DUCHESS OF GLOUCESTER.

MRS. COOPER.

Sir Joshua Reynolds, P.R.A.

2nd natural daughter of Sir Edward Walpole; b. 1737; m. 1st, James, 2nd Earl Waldegrave, 1759; 2nd, H.R.H. Will. Henry, Duke of Gloucester, 3rd son of Frederick, Prince of Wales; she was mother to the Duke of Gloucester, who married the Princess Mary, daughter of George III.; d. 1807.

Three-quarter figure, seated to r. in a landscape; three-quarter profile; she is leaning forward, her chin resting on her l. hand, and looking up; white dress. Canvas, 36 by 27 in.

21

LANDSCAPE.

EARL OF WEMYSS.

John Thomson.

Water in the foreground; wooded height on the r.; buildings and mountains in the distance. Panel, 6½ by 10 in.

22

SANS SOUCI.

HENRY VAUGHAN, Esq.

Thomas Stothard, R.A.

Numerous groups of ladies and gentlemen, on the slope of a wooded height, at the top of which is a castle overlooking a rocky and wooded gorge, through which flows a river. Panel, 31 by 20 in.

23

THE TEA-GARDEN.

FREDERICK FISH, Esq.

George Morland.

A family party, consisting of two ladies, two gentlemen, and three children, seated and standing round a tea-table in a garden; other figures in the distance on r. Canvas, 16 by 19 in. (oval).

24

Portrait of MRS. FOWNES.

A. F. SOMERVILLE, Esq.

Thomas Gainsborough, R.A.

Anne Vannam, daughter of the Hon. G. Somerville (see No. 32); m. 1764, Rev. Thomas Fownes, of Kitley Court, Devon; d. 1812.

Half-length to r., three-quarter profile; low white satin dress, with red bows, a sprig of myrtle in the front of it; pearl necklace and earrings; light background. Canvas, 30 by 24½ in.

LENT BY

PAINTER.

25

Portrait of A LADY.

REV. W. H. WAYNE.

Sir Joshua Reynolds, P.R.A.

Half figure, seated to r., full-face; blue and red drapery; in her l. hand, which rests on a table, is a scroll; dark background. Canvas, 35 by 27½ in.

26 Portrait of LADY ANNE CULLING SMITH and CHILDREN.

DUKE OF WELLINGTON.

John Hoppner, R.A.

Daughter of Garret, 1st Earl of Mornington; m. 1st, 1790, Hon. Henry Fitzroy, son of 1st Lord Southampton; 2ndly, 1799, Chas. Culling Smith, Esq.; d. 1844.

Three-quarter figure, standing to l. in a landscape, carrying one child on her back, the other stands in front of her on l. Unfinished. Canvas, 49 by 39 in.

27

Portrait of LADY MARY COKE.

EARL OF FIFE.

Sir Joshua Reynolds, P.R.A.

Daughter of John, Duke of Argyll and Greenwich; m. 1747, Edward, Viscount Coke, son of Thomas, 1st Earl of Leicester.

Half figure, seated to l.; head resting on her r. hand; white low-cut dress; red cloak, trimmed with fur; sky background. Canvas, 30 by 24½ in.

28

LANDSCAPE.

FREDERICK FISH, Esq.

Thomas Gainsborough, R.A.

Clearing in a wood; on the r. slope is a cottage, on the l. some cattle; distant landscape seen through trees on the l. Canvas, 14 by 19 in. (oval).

29

Portrait of A LADY.

ALFRED DE ROTHSCHILD, Esq.

George Romney.

Half figure, in front, three-quarter profile to r.; white dress, large hat with black and white feathers; sky background. Canvas, 29 by 24 in.

30

THE GLEBE FARM.

HENRY VAUGHAN, Esq.

John Constable, R.A.

View of Langham Church and a cottage near it.

A wooded foreground, through which runs a stream; on rising ground to the r. is the church and cottage; cloudy sky. Painted 1826. Canvas, 24 by 31 in.

LENT BY

PAINTER.

31

Portrait of LORD BERWICK.

LORD BERWICK.

George Romney.

Noel, eldest son of Thomas Harwood Hill, Esq., of Tern Hall, created Lord Berwick 1784.

Half-figure to l., nearly full-face; brown coat, with high collar, black cloak; dark background. Canvas, 28½ by 23½ in.

32

Portrait of THE HON. GEORGE SOMERVILLE.

A. F. SOMERVILLE, Esq.

Thomas Gainsborough, R.A.

Brother of James, 12th Lord Somerville; d. 1782.

Bust to r., three-quarter profile; red coat; l. hand thrust into a fur-trimmed waistcoat; light background. Painted in an oval. Canvas, 29 by 24½ in.

33

Portrait of MRS. ABINGTON AS "ROXALANA," in 'The Sultan.'

EARL OF FIFE.

Sir Joshua Reynolds, P.R.A.

Frances Barton, actress; b. 1738; first appeared on the stage at the Haymarket, in 1755, as "Miranda," in 'The Busybody'; married her music-master; attained a great reputation as a comic actress; was several times painted by Sir Joshua; d. 1815.

Half figure to l., three-quarter profile to r.; in fancy dress; in the act of putting back a red curtain with her l. hand. Painted 1782. Canvas, 29 by 24½ in.

34

GREENWICH HOSPITAL.

FREDERICK FISH, Esq.

George Vincent.

The river, covered with numerous boats and ships, occupies the foreground of the picture; in the background is seen the south bank of the river, and the towers of the Hospital. Signed and dated on the boat in the foreground, "G. V. (connected) 1827." Canvas, 27½ by 35½ in.

35

Portrait of SAMUEL FOOTE.

T. RANGLES WITHERS, Esq.

Sir Joshua Reynolds, P.R.A.

Actor and dramatic writer; b. 1721; educated at Oxford; in 1747 commenced at the Haymarket portraits of character in which he appeared alone on the stage; wrote a great many plays; was famous for conversational wit.

Half figure, standing in front, leaning on a stick, three-quarter profile to l.; light grey coat, gold embroidered waistcoat; curtain background. Canvas, 49 by 39 in.

LENT BY

PAINTER.

36 Portrait of JOHN, 10th EARL OF WESTMORELAND.

HON. SIR S. PONSONBY FANE.

Sir Thomas Lawrence, P.R.A.

B. 1759; succeeded his father as 10th Earl, 1774; Lord Lieutenant of Ireland, 1790-1795; d. 1841.

Half figure to r., three-quarter profile; brown coat; sky background. Canvas, 35½ by 27½ in.

37 CHELSEA PENSIONERS READING THE WATERLOO DESPATCH.

DUKE OF WELLINGTON.

Sir David Wilkie, R.A.

The following is the title and description of the picture given in the Royal Academy Catalogue of 1822, the year in which it was exhibited:—

“Chelsea Pensioners receiving the London Gazette Extraordinary of Thursday, June 22nd, 1815, announcing the Battle of Waterloo!!!

The picture represents an assemblage of pensioners and soldiers in front of the Duke of York public-house, Royal Hospital Row, Chelsea. The light-horseman on the l. has just arrived with the Gazette, and is relating further particulars to his comrades, among whom is a Glenary Highlander who served with General Graham at Barossa. The Gazette is in the hands of an old pensioner, a survivor of the Seven Years' War, who was at the taking of Quebec with General Wolfe, and is now reading aloud to his companions the details of the victory of Waterloo. Opposite to him is a black, one of the band of the 1st Regiment of Foot Guards, who was in France during the Revolution, was present at the death of Louis XVI., and was afterwards servant to General Moreau in his campaign in Germany during the Revolutionary War. Next to the black, in a foraging dress, is an Irish light-horseman, explaining the news to an old pensioner who was with General Eliot during the bombardment of twenty-one months and twenty-one days at the memorable siege of Gibraltar; and behind the black's head is that of a soldier who served with the old Marquis of Granby. Further to the right is a corporal of the Oxford Blues, who was at the battle of Vittoria; and at his feet is a black dog, known to the officers and men by the name of “Old Duke,” who followed that regiment all over the Peninsula.”

Signed and dated, “David Wilkie, 1822.” Panel, 37 by 60½ in.

38

ITALIAN LANDSCAPE.

R. C. L. BEVAN, Esq.

Richard Wilson, R.A.

Lake surrounded by wooded heights, on which are some buildings; on a knoll in the foreground are two figures; hills in the distance; blue sky. Canvas, 25 by 29½ in.

39

Portrait of RICHARD, 2nd EARL OF SHANNON.

EARL OF SHANNON.

Sir Joshua Reynolds, P.R.A.

B. 1727; filled several high political offices; d. 1807.

Half figure to r., three-quarter profile; grey coat, green gold-embroidered waistcoat and breeches; stick in his l. hand; landscape background. Canvas 46 by 37½ in.

LENT BY

PAINTER.

40

Portrait of HUMPHREY GAINSBOROUGH.

J. H. CHANCE, Esq.

Thomas Gainsborough, R.A.

Brother of the painter; was a Dissenting Minister at Henley-on-Thames; possessed great meehanieal skill, and is stated to have eonstrueted a working model of a steam engine before Watt took out his patent.

Half figure to l., three-quarter profile; black coat; dark background. Panel, 30 by 24 in.

41 Portraits of MRS. PAYNE GALLWEY AND HER SON CHARLES.

LORD MONSON.

Sir Joshua Reynolds, P.R.A.

Philadelphia, daughter of James Delaney, Lieutenant-Governor of New York m. Stephen Payne Gallwey of Tofts, Norfolk; d. 1785.

Half figure to l., standing in a landscape, carrying the child on her back, her right hand holding its left arm; foliage background. Painted 1778. Canvas, 29½ by 24 in.

42

LANDSCAPE.

JAMES KNOWLES, Esq.

Sir Joshua Reynolds, P.R.A.

A wooded landscape interseeted by a stream of water; hills in the distance; cloudy sky. Canvas, 29 by 28 in.

43

Portrait of SIR JOHN HUSSEY DELAVAL.

EARL OF WEMYSS.

Sir Joshua Reynolds, P.R.A.

2nd son of Francis Blake Delaval, Esq.; ereated a baronet, 1761, and raised to the peerage as Baron Delaval, 1786; d. 1808, when the title became extinct.

Bust to l., three-quarter profile to l.; blue gold-laced coat; dark baek-ground. Painted in an oval. Canvas, 28½ by 22½ in.

44

Portrait of LADY CHARLOTTE DUNCOMBE, afterwards

Lady Feversham.

EARL OF DARTMOUTH.

John Hoppner, R.A.

Daughter of William, 2nd Earl of Dartmouth; m. 1795, Charles Duncombe, Esq., ereated, 1826, Baron Feversham; d. 1848.

Half figure, seen in front, three-quarter profile to left; white dress, blaek cloak over her r. arm; landscape baekground. Canvas, 29 by 24 in.

LENT BY

PAINTER.

45

LANDSCAPE, with Mill.

REV. W. H. WAYNE.

Richard Wilson, R.A.

Stream in the foreground; above it, on the l., a mill overhung with trees; on the r. a man and some sheep and cattle; a sheet of water in the middle distance; hills beyond; sunset sky. Canvas, $24\frac{1}{2}$ by $19\frac{1}{2}$ in.

46

THE RAPE OF THE LOCK.

HENRY VAUGHAN, Esq.

Charles R. Leslie, R.A.

Study for the finished picture at Petworth. Panel, 10 by 13 in.

47

Portrait of MISS ROWLEY, afterwards LADY COTTON.

MAJOR KING.

Thomas Gainsborough, R.A.

Philadelphia, daughter of Sir Joshua Rowley, Bart.; m. Sir Charles Cotton, Bart.

Bust, nearly full-face; red low-cut dress, with blue bow; lace scarf; grey background. Canvas, $27\frac{1}{2}$ by $22\frac{1}{2}$ in. (oval).

48

THE PAINTER'S DAUGHTERS.

HENRY VAUGHAN, Esq.

Thomas Gainsborough, R.A.

Margaret (Peggy), and Mary, m. Johann Christian Fischer, the celebrated hautboy-player.

Full-length figures of two children, standing hand-in-hand in a landscape; the one on the l. is in the act of trying to catch a butterfly. Canvas, 45 by 41 in.

49

CHILD WITH A DOG.

CHARLES E. B. BOWLES, Esq.

Sir Godfrey Kneller, BART.

Small three-quarter figure of a boy, seated to l., looking round to the r., holding a dog in his arms; landscape background. Panel, 25 by $17\frac{1}{2}$ in.

50

CLASSICAL SUBJECT.

EARL OF WEMYSS.

William Etty, R.A.

Satyrs and nymphs dancing in a sylvan glade. Sketch. Canvas, 13 by $20\frac{1}{2}$ in.

GALLERY No. II.

OIL PAINTINGS—51-101.

LENT BY

PAINTER.

51

CANAL SCENE.

REV. W. H. WAYNE.

Jan van Goyen.

A canal with buildings on the r.; in the l. foreground two men fishing; boats seen in the distance; cloudy sky. Panel, 16 by 14 in.

52

VIEW IN A TOWN IN HOLLAND.

DUKE OF WELLINGTON.

Jan van der Heyde.

On the r. a canal, bordered on both sides by trees and houses, and crossed by a drawbridge, beyond which is seen the cupola and tower of a church; two boats are on the water; on the l. is an old building; two girls are shaking hands in the foreground, and another is running towards them; beyond are a gentleman and a lady; blue sky with clouds. Signed, "J. V. Heyde" (connected). Panel, 19 by 23 in.

53

A VILLAGE FÊTE.

DUKE OF WELLINGTON.

David Teniers.

In front of a cluster of cottages are a number of peasants, divided into two groups; in the group on the l. is a man with his coat off, seated, filling his pipe; in the centre of the picture, in front of the other group, an old man stands leaning on his stick, looking at a party of women on the r. who appear to be running a race; in the r. foreground are a number of utensils. Signed, "David Teniers F." Canvas, 32½ by 46 in.

54

A FLOWER-PIECE.

JOHN ROHDE, Esq.

Nicholas Verendael.

Flowers arranged above and below a vase on which is a female portrait. Canvas, 31 by 22 in.

55

INTERIOR OF A CHURCH.

MRS. CAVAN.

Daniel de Blicq.

View looking up the principal aisle to the east end; numerous figures. Signed and dated, on the plinth of a column on the l., "D. D. Blicq in A° 1654." Panel, 23 by 20 in.

LENT BY

PAINTER.

56

THE BLEACHING-GROUND.

JAMES KNOWLES, Esq.

Jacob van Ruysdael.

View in the environs of Haarlem, looking over an open flat country with woods and meadow land; in the foreground some small houses, and linen spread out to bleach; in the middle distance the ruins of a castle, beyond which the scene is lit up by a gleam of sunshine; cloudy sky. Canvas, $17\frac{1}{2}$ by 21 in.

57

A CALM, with VESSEL SALUTING.

J. P. HESELTINE, Esq.

William van de Velde.

Calm sea; boat, in which are two men hauling in a net, in the l. foreground; large vessel in the r. distance saluting. Panel, 9 by 8 in.

58

HEAD OF A WOMAN.

COLONEL EVERETT.

Antonio Raphael Mengs.

Said to be a portrait of the painter's sister. Bust, full-face; black and white head-dress; brown background. Canvas, $14\frac{1}{2}$ by 12 in.

59

LANDSCAPE.

HON. SIR S. PONSENBY FANE.

Aart van der Neer.

Winding river with wooded banks in the foreground, on which are some geese; village in the middle distance; tower on rising ground to the r.; cloudy sky. Canvas, 22 by $28\frac{1}{2}$ in.

60

RESTING AT THE INN.

ALFRED DE ROTHSCHILD, Esq.

Albert Cuyp.

In the foreground, two horses saddled, tied to a tree; behind them a man on horseback, and another man seated at the foot of a tree near an inn, with his dog beside him; river in the distance; hills beyond; cloudy sky. Signed "A. cüyp." Panel, 18 by 28 in.

61

Portrait of A MAN.

COLONEL STERLING.

Rembrandt.

Bust to r., nearly full-face; red coat; dark background. Sketch. Canvas, 23 by 17 in.

LENT BY

PAINTER.

62

BOORS DANCING.

ALFRED DE ROTHSCHILD, Esq.

Adrian van Ostade.

Exterior of an ale-house, against which is a shed overspread with a vine; in front of it, on a tub, is a fiddler playing to two couples dancing; near them is a man in a red cap, smoking a pipe; on the r. are two children playing with a dog; distant view of a village on the l. Signed and dated, "A. V. Ostade (A and V connected), 1660." Canvas, 17 by 22½ in.

63

FISHING UNDER ICE.

ALFRED DE ROTHSCHILD, Esq.

Albert Cuyp.

On the r., in front, are eighteen fishermen; some of them, with long poles, are engaged in drawing nets from under the ice; several tubs to receive the fish stand near; on the l. is a sledge containing two persons, drawn by a grey horse; other sledges and skaters in the distance; wind-mill and church beyond; sunset sky. Signed on a tub, "A. cuyp." Panel, 21 by 34½ in.

64

AN EMBARKATION.

B. S. MARKS, Esq.

Agostino Tassi.

A seaport; on the l. a British man-of-war carrying the flag of an admiral of the fleet is firing a gun; other ships and boats near; on the r. a quay, with numerous figures, some of them embarking in a small boat; buildings of a town on a rocky eminence; hills beyond; open sea in l. distance. Canvas, 78 by 139 in.

65

Portrait of A MAN.

T. HUMPHRY WARD, Esq.

Gonzales Coques.

Small half-length figure standing to r., nearly full-face; black dress; wide falling collar; black hat in his l. hand; dark background. Panel, 12 by 10 in.

66

ANDROMEDA.

EARL OF WEMYSS.

Jean Cousin.

In the foreground small full-length figure of Andromeda chained to a rock on the seashore; further off on the l. is seen the figure of Perseus about to slay the dragon; round the frame is the inscription

"Andromedæ fuerat monstribus devota marinis;
Hæc eadem Persi nobilis uxor erat."

Panel, 9 by 7½ in.

LENT BY

PAINTER.

67 FISH SALESMAN AT A STALL.**H. R. HUGHES, Esq.****David Teniers.**

Interior of a fish-stall; the salesman standing at a bench in the act of cutting up a salmon; another man on the l. emptying out a basket full of fish; many other kinds of fish on the ground and hanging up; in the distance is seen a quay and the buildings of a town. Canvas, 54 by 79 in.

68 THE BETRAYAL OF CHRIST.**T. HUMPHRY WARD, Esq.****Adam Elsheimer.**

Christ surrounded by soldiers; Judas giving the kiss of betrayal; in the foreground is St. Peter with a short sword in his r. hand, cutting off the ear of Malchus; the scene is lit up by torches. Panel, 17½ by 13½ in.

69 AN INTERIOR.**J. P. HESELTINE, Esq.****Peter de Hooghe.**

On the r. a woman seated at needlework; opposite to her a cavalier with a glass of wine in his hand; through a doorway on the l. are seen a river and a vessel at anchor. Signed, "P. D. Hoog." Canvas, 22 by 18 in.

70 Portrait of A MAN.**T. HUMPHRY WARD, Esq.****Nicholas Maas.**

Bust to l. nearly full-face; brown doublet, red cloak over r. shoulder; white collar with tassels; long fair hair falling over his shoulders; dark background. Canvas, 20 by 18 in.

71 THE BURGOMASTER.**JOHN PRITCHARD, Esq.****Peter de Hooghe.**

Interior of a room; a man in black seated at a table, on which lies an open book; in the l. hand corner is a pail and broom; landscape seen through an open door behind. Panel, 25 by 21 in.

72 SPORTSMAN REFRESHING HIMSELF.**REV. W. H. WAYNE.****Jan Weenix.**

Exterior of a cottage, at the door of which stands a woman holding a flagon in her hand; near her a gentleman about to drink a glass of wine; behind them are two men, one of them seated holding a horse; three dogs in the foreground. Panel, 17 by 14 in.

LENT BY

PAINTER.

73

SPORTSMAN AND DOGS.

MRS. COOPER.

Unknown.

In the foreground a sportsman carrying a hare is conversing with an elderly peasant, who leans on a stick; nine dogs of different kinds accompany him; behind them are some trees and cottages; dense foliage on the l.; cloudy sky. Canvas, 44 by 59 in.

The tradition with regard to this picture is that it was painted by Gainsborough from a well-known picture by Teniers in the possession of the Earl of Radnor.

74

THE PIAZZA DI SAN STEFANO, Venice.

J. P. HESELTINE, Esq.

Bernardo Belotto.

View looking across the Piazza to the church of San Stefano; numerous figures scattered about; blue sky. Canvas, 23 by 37½ in.

75

A RIDING-PARTY.

ALFRED DE ROTHSCHILD, Esq.

Philip Wouverman.

A riding-party crossing a ford, headed by a lady on a bay horse, with a hawk on her l. wrist; she is followed by three cavaliers and another lady, behind whom come attendants with dogs; on a knoll in the middle distance is a tree, near which are other figures on horseback; on the r. is a castle approached by a bridge; blue sky with clouds. Signed, "P. H. L. S. W." (the P H L S connected). Canvas, 22 by 29 in.

76

SHEPHERD AND NYMPHS.

EARL OF WEMYSS.

Rubens.

On the r. a shepherd leaning on his staff is gazing at three nymphs asleep under a tree near a fountain. Canvas, 11 by 17 in.

77

LANDSCAPE, WITH PEASANTS MERRYMAKING.

NATIONAL GALLERY OF IRELAND.

Lucas van Uden and
David Teniers.

In an open glade, which runs up into a wood on the r., are groups of peasants, some of them dancing to the sound of bagpipes; in the l. foreground is a river, and figures crossing a wooden bridge; beyond it are seen a château and a farmhouse, in the midst of a stretch of meadow country dotted with trees; cloudy sky with rainbow. Signed, "Lucas van Uden." Canvas, 47 by 84 in.

LENT BY

PAINTER.

78

DEAD GAME.

EARL OF DARTMOUTH.

Francis Snijders.

A bench, on which are a dead stag, swan, pheasant, &c.; behind it a man in a red jacket, holding up a boar's head on a cloth; on the l. are baskets filled with dead game and vegetables, above which hang a blackcock, heron, and pea-hen; in the r. corner are bundles of asparagus, &c.; a wall in the background. Canvas, 82 by 133 in.

79

A HAWKING-PARTY.

ALFRED DE ROTHSCHILD, Esq.

Philip Wouwerman.

A lady and two gentlemen on horseback in the foreground; one of the latter in the act of casting the lure to a hawk; they are accompanied by attendants and dogs; other figures are seen in the distance; open hilly landscape; cloudy sky. Signed, "P. H. L. S. W." (the P H L S connected). Canvas, 22 by 29 in.

80

VIEW ON THE AMSTEL.

JOHN ROHDE, Esq.

G. Durigny.

The river, with boats and shipping in the foreground, is crossed by a bridge in the middle distance; houses and trees on the r. and beyond the bridge; blue sky with clouds. Signed and dated, "G. Durigny, 1688." Canvas, 15 by 19 in.

81

TWO DOGS AND A FOX.

MRS. COOPER.

Francis Snijders.

A fox, at the foot of a bank, is snarling at two dogs who have surprised him in the act of eating a partridge; on the ground is another dead partridge, and the head of a fowl is seen on the r. Canvas, 38 by 51 in.

82

CATTLE.

COLONEL EVERETT.

Paul Potter.

Three cows, two lying down and one standing up, on a mound near two pollard trees; a cow and some sheep farther off on the r.; meadow and town in the distance; blue sky with light clouds. Signed and dated, "Paulus Potter f. 1650." Panel 26 by 33½ in.

LENT BY

PAINTER.

83

THE GATE OF THE PALACE.

ALFRED DE ROTHSCHILD, Esq.

Jan van der Heyde.

View of a château surrounded by a brick wall; on the r., within the gardens of the château, and partially concealed by trees, is another building; through the gateway, at which stands a woman with a child upon her back, a gentleman is seen advancing followed by an attendant and dogs; in the l. foreground are the trunks of trees and fragments of ruins; seated on one of the latter is a man putting a collar on a dog, with four other dogs near him; blue sky with clouds. Panel, 19 by 27 in.

84

HOLY FAMILY.

EARL OF DARTMOUTH.

Rubens.

Small full-length figure of the Virgin with the Child in her lap; on the l. St. John is stretching out his hand towards a bird which the Infant Christ is holding; behind the Virgin are St. Joseph and St. Elizabeth. Panel, 26 by 20 in.

85

THE CARD-PLAYERS.

LORD MONSON.

Nicholas Maas.

Two three-quarter figures, life-size, of a man and a woman in a red dress, seated at a table, playing cards; dark background. Canvas, 48½ by 40 in.

86

AFTERNOON.

COLONEL EVERETT.

Jan Steen.

A lady and gentleman seated at a table in front of a house, under an arbour, on which a vine is growing; the former, in a blue dress and red fur-trimmed jacket, leans her head on the table asleep; the latter is reading a book; behind the lady is a maid-servant, and a dog is asleep under the table. Canvas, 22 by 29½ in.

87

LANDSCAPE, WITH FALCONER.

ALFRED DE ROTHSCHILD, Esq.

Jan Wynants.

Figures by Jan Lingelbach.

On the l., a tree standing on a rugged bank, beyond which is a meadow bounded by a wood; upon a winding road leading from the wood is a falconer carrying a hoop of hawks and accompanied by two dogs; another man behind him seated at the side of the road with two more dogs; and farther off a gentleman on a dun horse, followed by a lady on a grey, is advancing; distant view on the r. over a wide valley; blue sky with clouds. Signed and dated, "J. Wynants, 1661" (J and W connected). Canvas, 20 by 25½ in.

LENT BY

PAINTER.

88

MOONLIGHT.

R. C. L. BEVAN, ESQ.

Aart van der Neer.

In the foreground a meadow with trees and a cottage; a man and woman with a dog advancing along a road on the l.; shepherd and cattle beyond; a river on the l., stretching away in the middle distance, with shipping and boats; a spire seen on the opposite bank; cloudy sky, with the moon shining on the water. Canvas, 31 by 25½ in.

89

Portrait of A GENTLEMAN.

REV. W. H. WAYNE.

Van Dyck.

Said to be the Marquis of Spinola.

Bust to r., three-quarter profile; in armour, with a large ruff round his neck, wearing the collar of the Golden Fleece; dark background. Canvas, 26 by 21 in. (oval).

90

AN INTERIOR.

DUKE OF WELLINGTON.

Jan Steen.

Interior of a large room; in the centre a table on which a woman is leaning her head asleep, while a boy picks her pocket, and two other children look on approvingly; on the opposite side of the table is seated a gentleman, with his leg in the lap of a lady, who is offering him a glass of wine; behind them a fiddler and a woman are in conversation; on the floor are a variety of objects—cards, loaves of bread, oyster-shells, and a dish of beef, which a dog is smelling; and on the top of a bedstead is a monkey playing with the weights of a clock. Signed on a slate on the floor, "J. Steen" (J and S connected). Canvas, 31 by 34 in.

91

THE SKITTLE-PLAYERS.

MRS. COOPER.

David Teniers.

Two cottages on the l., in front of which are four men playing skittles, one of them in the act of throwing the ball; behind is another man, and a woman is coming out of one of the cottages; other cottages on the r., in front of which a woman is washing clothes in a tub; wooded landscape with a church and other buildings; cloudy sky. Canvas, 37 by 80 in.

92

COCK-FIGHT.

EARL OF DARTMOUTH.

Francis Snyders.

In the foreground two cocks fighting; a hen near them; three chickens in the l. corner; water and meadow land beyond. Canvas, 30 by 56 in.

LENT BY

PAINTER.

93

LANDSCAPE.

JOHN PRITCHARD, Esq.

Hobbema.

In the foreground is a clump of large trees, beyond which is seen a cottage, at the door of which two women are conversing; on the r. a man and woman are seen advancing along a road which branches off to a meadow; on the l. a wooded pasture land enclosed by hedges; cloudy sky. Signed, "M. Hobbema." Panel, 23 by 32½ in.

94

Portrait of HENRIETTA MARIA.

REV. W. H. WAYNE.

Cornelius Jansen.

Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I., 1625; d. 1669.

Bust to r., nearly full-face; green bodice, cut low, with white sleeves, and pointed lace trimming; pearl necklace, and pearls in the hair; grey background. Signed and dated. Panel, 29 by 23 in. (oval).

95

A WATER-MILL.

H.M. THE QUEEN.

Hobbema.

(From Buckingham Palace.)

Wooded landscape; on the r. a winding road leading to a low cottage situated among trees; a man is advancing along the road, and behind him are a woman and child seated beside it; on the l. is a water-mill with undershot wheel, the stream from which flows into the foreground; several cottages seen among the trees in the distance; blue sky with clouds. Signed, "M. Hobbema." Panel, 20½ by 27 in.

96

AN INTERIOR.

LORD HEYTESBURY.

David Teniers.

Interior of a kitchen; on the l. an old man embracing a girl; looking through a window above them is seen the face of an old woman; in the r. foreground various kitchen utensils; beyond, in the background, three men near a fireplace. Signed and dated, "D. Teniers F. 1645." Copper, 14 by 18½ in.

97

INTERIOR OF A PUBLIC-HOUSE.

H.M. THE QUEEN.

Adrian van Ostade.

(From Buckingham Palace.)

Five boors seated round a table, smoking and drinking; behind them another man talking to an old woman. Signed and dated, "A. V. Ostade" (A and V connected). Panel, 14 by 12½ in.

LENT BY

98

AFTERNOON.

PAINTER.

H.M. THE QUEEN.

Peter de Hooghe.

(From Buckingham Palace.)

In a large open court near the arched door of a house an old woman in a red dress and black cloak, with her back to the spectator, is seated at a spinning-wheel; advancing towards her is a maid servant, in a yellow bodice and a blue skirt, carrying a pail and a pitcher; a red tiled house in the background, beyond which rises the steeple of a church; blue sky with clouds. Signed, "P. D. Hooch." Canvas, 26 by 20½ in.

99

A FLOWER-PIECE.

MARCUS B. HUIJSH, Esq.

Nicholas Verendael.

A garland of flowers suspended by two blue ribbons. Canvas, 18 by 25½ in.

100

A CALM.

H.M. THE QUEEN.

William van de Velde.

(From Buckingham Palace.)

View of a river on which are numerous yachts and other craft; in the r. foreground is a six-oared boat full of people, with trumpeters in blue in the bow; behind it a similar boat just quitting a royal yacht which occupies the centre of the picture; blue sky with clouds. Signed and dated, "W. v. Velde, 1659." Canvas, 24 by 27½ in.

101

TAVERN GARDEN, WITH FIGURES.

DUKE OF WELLINGTON.

Adrian van Ostade.

View in the back court of a tavern, with peasants playing gallet under a shed; in the foreground is a youth seated smoking, with two children playing near him; groups of boors are smoking and drinking in front of the house. Panel, 13 by 18½ in.

GALLERY No. III.

OIL PAINTINGS—102-160.

- | LENT BY | PAINTER. | |
|--|----------------------------|--|
| 102 | A MAGDALEN. | |
| REV. W. H. WAYNE. | Francesco Zurbaran. | |
| Full-length figure, in red drapery, kneeling before a crucifix, with a book in front of her; at the foot of the crucifix are a skull and a scourge. Canvas, 73 by 51 in. | | |
| 103 | Portrait of MRS. SHERIDAN. | |
| LORD ROTHSCHILD. | Thomas Gainsborough, R.A. | |
| The celebrated actress and singer, Elizabeth, daughter of Thomas Linley, the musical composer; b. 1754; m. 1772, Richard Brinsley Sheridan; d. 1792. | | |
| Full-length, seated to l. under some trees in a landscape, nearly full-face; red dress, blue sash, lace scarf. Canvas, 83 by 58 in. | | |
| 104 | BIRTH OF JUPITER. | |
| EARL OF WEMYSS. | Andrea Schiavone. | |
| In the foreground of a rocky and wooded landscape is seen the new-born Jupiter lying on the lap of his mother (Rhea), extending his l. hand towards the goat (Amalthea), who is being held up to him by an attendant nymph; on the l. is another nymph, and on the r. shepherds, playing on musical instruments; other figures in the background. Canvas, 69 by 97 in. | | |
| 105 | THE BURGOMASTER'S WIFE. | |
| MRS. CAVAN. | Sir Antonio More. | |
| Half figure, less than life-size, seated to l., three-quarter profile to l.; black and red dress, white cap; hands crossed, holding a gold chain; dark background. Panel, 29 by 24½ in. | | |
| 106 | THE ENTOMBMENT. | |
| LADY CAROLINE LINDSAY. | Attributed to Van Dyck. | |
| The dead body of the Saviour being laid in the tomb; on the r. is the Magdalen stooping over the feet; on the l. the fainting figure of the Virgin, supported by St. John; behind the Magdalen are the two other Maries; rocky and mountainous background. Canvas, 70 by 104 in. | | |

LENT BY

PAINTER.

107

VISION OF A PIETÀ, WITH ANGELS.

J. P. HESELTINE, ESQ.

Veronese.

On the r. the body of the Saviour, with the Virgin leaning over Him, supported by angels in the clouds; in the l. corner are half-length figures of a gentleman, his wife, and son, probably the donors; architectural background. Canvas, 43 by 59 in.

108

Portrait of A MAN.

EARL OF WEMYSS.

Jacopo da Pontormo.

Half-length figure standing to r., three-quarter profile to r., holding in his hands a paper; black dress and cap. Panel, 34 by 29 in.

109

VENUS AND ADONIS.

EARL OF WEMYSS.

Titian.

Venus, seated, endeavours to detain Adonis from the chase; he grasps a spear in his r. hand, and with his l. holds three dogs in a leash; on the r. above, Jupiter in the clouds; trees on the l., with a figure of Cupid asleep; hilly and wooded landscape in the distance. Canvas, 68 by 78 in.

110

Portrait of A LADY.

NATIONAL GALLERY OF IRELAND.

School of Titian.

Three-quarter figure seated to r. in a chair, three-quarter profile to r.; her hands rest on the arms of the chair; red dress, white kerchief; dark background. Canvas, 44½ by 34 in.

111

CASSONE.

SIR FREDERICK LEIGHTON, P.R.A.

Andrea Schiavone.

Wooded and mountainous landscape; classical subject in the foreground. Panel, 9 by 46 in.

112

HOLY FAMILY.

EARL OF WEMYSS.

Correggio.

Small three-quarter figure of the Virgin, holding the Child on her lap; on the l. is seen St. Joseph; landscape background. Sketch. Canvas, 7½ by 7½ in.

LENT BY

PAINTER.

113

ST. SEBASTIAN.

EARL OF WEMYSS.

Titian.

Sketch for the finished picture (No. 132), with the angel and St. Roch omitted. Canvas, 29 by 13 in.

114

HOLY FAMILY, AND SHEPHERDS ADORING.

EARL OF WEMYSS.

Giorgione.

Interior of a ruined hut open to the sky; the Virgin kneeling in adoration over the Child lying asleep on the ground; beside her St. Joseph and the shepherds. Inscribed, "Giorgius Barbarelli." Sketch. Canvas, 25 by 20 in.

115

HOLY FAMILY.

EARL OF WEMYSS.

Correggio.

Small full-length figure of the Virgin, nursing the Child, who is lying on her lap; behind is St. Joseph; a basket and large hat are on the ground; architectural background. Sketch. Panel, 21½ by 16 in.

116

HOLY FAMILY.

JAMES KNOWLES, ESQ.

Correggio.

Half-length figure of the Virgin, seated, with the Child on her lap; head of St. John seen on the r.; landscape background. Panel, 7 by 8½ in.

117

PIETÀ.

REV. W. H. WAYNE.

Tintoretto.

Small full-length figure of the dead Christ supported by two angels. Panel, 12 by 9.

118

ST. FRANCIS.

LADY CAROLINE LINDSAY.

Murillo (P).

Small full-length figure of the saint in a landscape, with his hands outstretched, gazing upwards. Canvas, 23½ by 19.

119

THE WATER-SELLER.

DUKE OF WELLINGTON.

Velasquez.

Half-length figure of a man in a brown robe, with a large jar in his l. hand, giving a glass of water to a boy; between the two is seen the face of another man; dark background. Canvas, 42 by 31½.

LENT BY

PAINTER.

120

MOSES AND THE FIERY BUSH.

EARL OF WEMYSS.

Bassano.

In the foreground the figure of Moses half-reclining on the ground, surrounded by a flock of sheep, his r. hand held over his eyes, looking at the burning bush, which is seen on the extreme left; dark foliage in the background; distant landscape on the r. Canvas, 32 by 49.

121

ST. FRANCIS.

EARL OF WEMYSS.

Guido.

Bust to l. of the saint looking up, with a nimbus round his head; dark background. Canvas, 23 by 19½ in.

122

AN ADMIRAL OF THE CONTARINI FAMILY.

ANDREW MCKAY, Esq.

Titian.

Half figure, standing to r., nearly full-face, in armour; his helmet is by the pedestal of a column to the r.; curtain background; inlaid on his breastplate are the arms of the Contarini family; galleys in the distance on the l. Canvas, 49 by 44 in.

123

HOLY FAMILY.

LORD MONSON.

Lionardo da Vinci.

The Virgin seated, with the Child on her lap; He is in the act of embracing the little St. John; behind, on the l., is St. Joseph, his hands clasped in adoration; on the r., Zacharias leaning on a staff; in the extreme l. corner, in the bottom, is a low relief, which has given to the picture the name of "La Madonna del basso rilievo"; dark background. Canvas, 35½ by 28 in.

124

THE RAPE OF EUROPA.

COLONEL CURE.

Andrea Schiavone.

Sea shore, with clumps of trees; Europa with her companions in the foreground; open sea beyond. Panel, 10½ by 42½ in.

125

THE MARRIAGE FEAST.

EARL OF WEMYSS.

Tintoretto.

Interior of a banqueting hall; the Saviour on the l., seated near a table, along which the guests are ranged, five on each side; on the r. stands the governor of the feast, and in front of him a servant pouring out wine; landscape, seen through the pillars of the hall, in the background. Sketch. Canvas, 22½ by 37½ in.

- | | |
|---------|----------|
| LENT BY | PAINTER. |
|---------|----------|
- 126** Portrait of A MAN.
- EARL OF WEMYSS. Venetian School (16th century).
- Bust to r., head turned slightly to l.; red robe; dark background. Canvas, $24\frac{1}{2}$ by 20 in.
- 127** THE AGONY IN THE GARDEN.
- EARL OF WEMYSS. Titian.
- The disciples asleep in the foreground; on a mound above them the kneeling figure of the Saviour; an angel appearing in the sky; rocky and wooded landscape. Sketch. Canvas, $16\frac{1}{2}$ by 21 in.
- 128** THE PRODIGAL SON.
- LORD WANTAGE. Bassano.
- The scene is represented as taking place at the foot of a flight of steps leading up to a house; the prodigal kneels in front of his father, whose hands are on his shoulders; several attendants are standing round; on the r. the fatted calf is being killed; at the top of the steps two men are blowing trumpets. Canvas, 39 by $37\frac{1}{2}$ in.
- 129** LANDSCAPE.
- JOHN PRITCHARD, Esq. Claude.
- Wooded landscape near a bay; in the centre a group of trees, with buildings beyond; a mountain rises on the l.; in the l. foreground is a bridge, over which the Holy Family are about to pass; a shepherd is seated on the bridge, watching some goats which are grazing near; open water and mountains in the distance; clear sky. Canvas, 30 by $39\frac{1}{2}$ in.
- 130** Portrait of A LADY.
- EARL OF WEMYSS. Italian School (16th century).
- Three-quarter figure seated to l., three-quarter profile to l., in an arm-chair, at a table, on which is a book and a statuette of Cupid; red dress; dark background. Canvas, 41 by $32\frac{1}{2}$ in.
- 131** LANDSCAPE, with Figures.
- EARL OF WEMYSS. Italian School (16th century).
- From a rocky gorge on the l. are seen advancing a troop of armed horsemen; they are met by a group of three women, the foremost of whom kneels in supplication to their leader; behind the women are a group of servants bringing offerings; on a rocky height on the r. are the towers and buildings of a town; high mountains in the distance. Canvas, $36\frac{1}{2}$ by $46\frac{1}{2}$ in.

LENT BY

PAINTER.

132

ST. SEBASTIAN.

EARL OF WEMYSS.

Titian.

Full-length figure of the saint, nearly life-size, tied to a tree, and pierced by an arrow; small figures of St. Roch and an angel on the l. "TICIANUS FACIEBAT MDXXII." Canvas, 64 by 42 in.

133

LANDSCAPE.

JAMES KNOWLES, Esq.

Claude.

In the foreground is a river spanned by a bridge, over which some horsemen are galloping; on the river is a boat with fishermen; cattle and sheep on the banks; high trees on the r.; wooded height and buildings of a town in the middle distance; other heights beyond; evening sky. Canvas, 25 by 30 in.

134

Portrait of A LADY.

J. P. HESELTINE, Esq.

Spanish School.

Three-quarter figure seated to l.; three-quarter profile to l.; her r. hand, gloved, resting on a table, on which is a dog; dark dress, pearl ornaments; dark-green curtain background. Canvas, 47½ by 38½ in.

135

LANDSCAPE, with Figures.

EARL OF WEMYSS.

Pietro Francesco Mola.

Classical subject; in the foreground are several groups of male and female figures, seated under trees; mountainous landscape in the distance. Canvas, 13 by 34½ in.

136

LANDSCAPE, and Cattle.

EARL OF WEMYSS.

Bassano.

In the foreground a number of sheep and cattle are coming to drink at a well, near which stands a shepherd; two other shepherds on the l.; hilly landscape in the distance. Canvas, 26½ by 41 in.

137

DIANA AND ACTÆON.

COLONEL CURE.

Andrea Schiavone.

Wooded landscape; on the l. Diana and her nymphs bathing, surprised by Actæon. Panel, 11 by 43 in.

- | LENT BY | PAINTER. |
|--|--|
| 138 | LANDSCAPE, and Figures. |
| EARL OF WEMYSS. | Salvator Rosa. |
| Shores of a lake, which is seen stretching into the r. distance; three figures in the foreground; shipping and buildings in the middle distance; high mountains on the l.; blue sky with clouds. Canvas, 19 by 26 in. | |
| 139 | HEAD OF AN OLD MAN. |
| EARL OF WEMYSS. | Florentine School (16th century). |
| Bust to l., three-quarter profile to l.; black robe, black cap; dark background. Panel, 25½ by 19 in. | |
| 140 | ISABELLA D'ESTE, AND HER SON. |
| REV. W. H. WAYNE. | Pordenone. |
| Wife of Alfonso, Marquis of Mantua.
Half figure standing to l., in a green dress puffed and slashed, with a turban on her head; her hands rest on the shoulders of the boy, who is turning round and looking out of the picture; architectural background. Canvas, 41 by 32 in. | |
| 141 | PALMA'S DAUGHTER. |
| EARL OF WEMYSS. | Faris Bordone. |
| One of Palma Vecchio's daughters.
Half-length nude figure reclining on a couch, leaning on the r. arm; green curtain background. Canvas, 31 by 26 in. | |
| 142 | THE JUDGMENT OF PARIS. |
| EARL OF WEMYSS. | Veronese. |
| Paris on the r., seated on a bank, holding the apple in his r. hand; in front of him the three goddesses, of whom Venus, in the centre, is being crowned by three cupids hovering above; in the r. foreground a peacock and a dog; head of a goat on the l. Canvas, 41 by 55 in. | |
| 143 | Portrait of A YOUNG MAN. |
| LORD BERWICK. | Raphael (?). |
| Said to be a portrait of the painter.
Half-length seated to l., nearly full-face; black dress, square black cap: long hair; r. hand thrust into the front of his robe; green background. Panel, 27½ by 20½ in. | |

LENT BY

PAINTER.

144

Portrait of A VENETIAN SENATOR.

EARL OF WEMYSS.

Tintoretto.

Threc-quarter figure seated to l., full-face; crimson velvet robe bordered with ermine; hands on the arms of his chair; dark background. Canvas, 54 by 39 in.

145

LANDSCAPE.

R. C. L. BEVAN, Esq.

Claude.

In the foreground, the wooded bank of a river, on which are a shepherd and his sheep; buildings on a high hill on the r.; in the distance is the open sea; sunset sky. Canvas, 37 by 52 in.

146

SPANISH INFANTE, WITH DOGS.

LORD BERWICK.

Velasquez.

Small full-length figure of a boy standing to l. in a rocky landscape, with a gun in his hand, and three dogs beside him; brown dress and cap. Canvas, 52 by 40 in.

147

Portrait of MRS. HALE, as Euphrosyne.

EARL OF HAREWOOD.

Sir Joshua Reynolds, P.R.A.

Mary, 2nd daughter of William Chaloner, Esq., of Guisborough, and sister of Anne, Lady Harewood (No. 155); m. General Hall.

Full-length to r. in a landscape, full-face; l. hand extended; white low-necked dress; sandals on her feet; round her a group of girls dancing and playing musical instruments; others in the r. distance. Painted 1765-6. Canvas, 93 by 57½ in.

148 Portrait of THE DUCHESS OF ARENBERG, AND CHILD.

AYSCOUGH FAWKES, Esq.

Van Dyck.

Full-length, standing to l., threc-quarter profile to l.; black and white dress, open in front, wide lace collar, and pearl necklace; on the l. stands the child, in a red and gold dress and flat cap with red feather, with its l. hand extended. Signed and dated, "CAVAL^o A. VAN DYCK FE A 1634." Canvas, 81 by 48 in.

LENT BY

PAINTER.

149

Portrait of LADY BROUGHTON.

LORD BERWICK.

Sir Joshua Reynolds, P.R.A.

Mary, daughter of Thomas Harwood, Esq., of Tern, Salop, who afterwards assumed the name of Hill; was sister of the 1st Lord Berwick (see No. 31); m. Sir Brian Broughton-Delves, 5th Bart.

Full-length, standing in front on a terrace, three-quarter profile to l.; white gold-figured dress, blue cloak; she holds a porte-crayon in her r. hand, and in her l. a sketch-book which rests upon a pedestal, upon which is a small bust; curtain and landscape background. Painted 1765. Canvas, 92 by 57 in.

150

Portrait of LADY BRISCO.

SIR MUSGRAVE BRISCO, BART.

Thomas Gainsborough, R.A.

Caroline Alicia, daughter of Gilbert Fane Fleming, Esq.; m. John Brisco, Esq., of Crofton Hall, who was created a baronet 1782; d. 1822.

Full-length, standing nearly in front in a landscape; white satin dress trimmed with gold, blue gauze scarf, pearl necklace; her l. hand is held out to a spaniel. Canvas, 89 by 58 in.

151

Portrait of MRS. LASCELLES, afterwards COUNTESS OF HAREWOOD.

EARL OF HAREWOOD.

John Hoppner, R.A.

Henrietta, daughter of Sir John Sebright, Bart.; m. 1794, Henry Lascelles, Esq., afterwards 2nd Earl of Harewood; d. 1840.

Three-quarter figure, seated in front, both arms resting on the edge of a vase; pinkish grey dress, open in front; foliage background. Canvas, 49 by 39 in.

152

Portrait of JANE, DUCHESS OF GORDON.

EARL OF FIFE.

Sir Joshua Reynolds, P.R.A.

Daughter of Sir William Maxwell, Bart.; m. 1767, Alexander, 4th Duke of Gordon; was celebrated for her beauty and accomplishments; d. 1812.

Full-length, standing to l. on a terrace, three-quarter profile; in a peeress's robes, holding a coronet in her r. hand; architectural and landscape background. Painted 1775. Canvas, 92 by 57 in.

153

THE HAY-WAIN.

HENRY VAUGHAN, ESQ.

John Constable, R.A.

In the foreground, an empty waggon drawn by three horses is standing in a river; a man and boy are sitting in the waggon; a dog stands on the near bank; on the l. is a cottage and some high trees, near which a woman is drawing water; under the opposite bank, on the r., is a man in a small boat, and beyond is a level meadow with figures and hay-waggons; woods in the distance; cloudy sky. Signed and dated, "John Constable pinxt., London, 1821." Canvas, 50 by 73 in.

LENT BY

PAINTER.

154 Portrait of MISS FLEMING, afterwards COUNTESS OF HARRINGTON.

EARL OF HAREWOOD.

Sir Joshua Reynolds, P.R.A.

Jane, daughter of Sir John Fleming, Bart., of Brompton Park; m. 1779, Charles 3rd Earl of Harrington; d. 1824.

Full-length figure standing to r. in a landscape, profile to r.; white dress, figured gauze scarf; feather head-dress; she holds a garland of flowers in her l. hand. Painted 1778. Canvas, 93 by 57 in.

155 Portrait of MRS. LASCELLES, afterwards LADY HAREWOOD, AND CHILD.

EARL OF HAREWOOD.

Sir Joshua Reynolds, P.R.A.

Anne, daughter of William Chaloner, Esq., of Guisborough, and sister of Mrs. Hale (No. 147); m. 1761, Edward Lascelles, Esq., created 1796 Lord Harewood; d. 1805.

Three-quarter figure seated to l., nearly full-face, with the child in her lap, who is holding her face with both hands; blue and red dress; architectural and curtain background; landscape on l. Painted 1764. Canvas, 48 by 38 in.

156 THE PILOT BOAT.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

Agitated sea; in the l. foreground is a boat with a man hailing the nearest of two Whitstable smacks; beyond, on the r., is a man-of-war at anchor; low coast-line in the distance; stormy sky. Signed, "J. M. W. Turner, R.A." Canvas, 35½ by 47½ in.

157 Portrait of LADY WORSLEY.

EARL OF HAREWOOD.

Sir Joshua Reynolds, P.R.A.

Wife of Sir Richard Worsley, Bart., Governor of the Isle of Wight, and author of a history of that island, and other works.

Full-length, standing in front in a landscape, three-quarter profile to r.; in the uniform of her husband's regiment of Hants Militia, black hat and feathers; riding whip in her r. hand. Painted 1778. Canvas, 93 by 57 in.

158 STRATFORD MILL, on the Stour, near Bergholt.

CHARLES FREDERICK HUTH, Esq.

John Constable, R.A.

In the l. foreground, a man and two children fishing on the near bank of the river, which is seen winding along in the distance with a meadow on one side and woods on the other; anchored to the farther bank is a barge, in which are two figures; a third sits on the bank; in the extreme l. is the mill overhung by high trees; in front of it is a boy fishing; and beyond a man letting his horse drink. Painted 1820. Canvas, 50 by 72 in.

LENT BY

PAINTER.

159

Portrait of DOROTHY, COUNTESS OF FIFE.

EARL OF FIFE.

Sir Joshua Reynolds, P.R.A.*

Daughter and only child of Alexander, 9th Earl of Caithness; m. James, 2nd Earl of Fife.

Full-length, standing in front in a landscape, three-quarter profile to l., l. arm leaning on a tree; blue-grey dress, red fur-lined cloak. Painted 1764-5. Canvas, 92 by 57 in.

160

Portrait of MASTER THOMAS BRADDYL.

LORD ROTHSCHILD.

Sir Joshua Reynolds, P.R.A.

Son of William Braddyl, Esq., of Conishead Priory, Laneaster.

Full-length, standing to l. in a landscape, three-quarter profile to l., leaning his l. arm on a vase; in his r. hand a large black hat; black coat, brown waistcoat and breeches. Painted 1784. Canvas, 55 by 43½ in.

GALLERY No. IV.

OIL PAINTINGS—161-210.

LENT BY

PAINTER.

161

A YOUNG MAN.

COLONEL CURE.

Marco Bassaiti.

Bust, nearly full-face; black dress and cap; long fair hair; green background; landscape seen through a window on the l. Signed "MARCHUS BAXAITI p." Panel, 14 by 11 in.

162

VIRGIN AND CHILD.

EARL OF WEMYSS.

School of Cologne.

Small full-length figure of the Virgin crowned, standing on the crescent moon, holding the Child on her r. arm; gold background. Canvas, 19 by 13 in.

LENT BY

PAINTER.

163

A PREDELLA.

CHARLES BUTLER, Esq.

School of Gubbio.

In the centre the Virgin enthroned, with St. John Baptist and St. Jerome on either side; at her feet kneeling figures of a donor and her child; a representation of the Nativity on the l., and of the Agony in the Garden on the r.; gold background. Panel, 21 by 63 in.

164 ST. MICHAEL, ST. AUGUSTINE, AND ST. AMBROSE.

CHARLES BUTLER, Esq.

Tuscan School.

Pieture divided into three parts; in the centre, small half-length figure of St. Michael; on the r. and l. similar figures of St. Augustine and St. Ambrose; three half-length figures of angels in pointed panels above; each of the principal panels 23 by 14 in.

165

VIRGIN AND CHILD.

COLONEL CURE.

Venetian School.

Small half-length figure of the Virgin standing behind a balustrade, on which the Child is standing supported by her l. arm; He has His arms round her neck; green canopy behind her; distant landscape on each side. Panel, 20 by 14 in.

166

CHRIST IN THE TOMB.

CHARLES BUTLER, Esq.

Florentine School.

Small half-length figure of Christ standing in the tomb, His arms crossed; gold background. Panel, 25 by 13 in.

167

Portrait of FERDINAND I.

T. HUMPHRY WARD, Esq.

Barthel Beham.

Ferdinand I. of Austria, younger brother of Charles V.; b. 1503; elected King of the Romans during his brother's reign, and succeeded him as Emperor on his abdication in 1558; d. 1564.

Small half-length figure to r.; three-quarter profile; black robe, fur tippet; dark background. On the frame is the inscription, "PROXIMUS A MAGNO FERDINANDUS CESARE CARLO REX ROMANORUM SIC TULIT ORA CENAS." Panel, 9 by 7½ in.

168

Portrait of A LADY.

REV. W. H. WAYNE.

Mabuse.

Said to be Catherine of Arragon.

Bust to l., three-quarter profile; black dress, black and white head-dress; round her neck she wears the badge of the Garter; dark background. Panel, 17 by 13½ in.

- | LENT BY | PAINTER. |
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| 169 | CASSONE. |
| EARL OF WEMYSS. | Italian School (early). |
| Twenty small full-length figures; the scene represented appears to be a betrothal. Panel, 19 by 58 in. | |
| 170 | LANDSCAPE. |
| EARL OF WEMYSS. | Italian School. |
| A wooded and hilly landscape with a castle and other buildings on the l.; high mountains beyond; on the r. is a group of three figures taken from Raphael's "Parnassus." Panel, 10½ by 27½ in. | |
| 171 | A TABERNACLE. |
| CHARLES BUTLER, Esq. | Tuscan School. |
| Virgin and Child in the centre; below, representation of the burial of a white penitent by the Confraternity; on the frame are figures of saints and angels; and on the pendent base of the frame figures of Adam and Eve, and coats-of-arms of the Ubaldini family. Panel, 51 by 28 in. (arched top). | |
| 172 | Portrait of A LADY. |
| EARL OF WEMYSS. | Italian School. |
| Bust to l., profile; red dress, necklace with jewelled pendant; fair hair with jewels in it; green background. Panel, 18½ by 13 in. | |
| 173 | TWO CHILDREN. |
| COLONEL STERLING. | Italian School (early). |
| Small full-length figures of two nearly nude children, one with a bird in his hand, and the other with a bow and quiver; dark background. Panel, 17½ by 14 in. | |
| 174 | ST. SEBASTIAN AND ST. ROCH. |
| COLONEL STERLING. | Cima da Conegliano. |
| Full-length figures; St. Roch on the l., St. Sebastian on the r., both standing in a landscape, with a castle and mountains in the background. In the semicircular top is a small half-length figure of the Virgin seated, holding the Child on her lap, with half-length figures of saints on either side. Each panel 45½ by 18 in.; the semicircular top 32½ by 16 in. | |
| 175 | Portrait of A YOUNG MAN. |
| EARL OF WEMYSS. | Italian School (15th cent.). |
| Bust to l., three-quarter profile to l.; black robe, red cap; landscape background. Panel, 19½ by 13 in. | |

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| LENT BY | PAINTER. |
| 176 | VIRGIN AND CHILD. |
| HENRY HUCKS GIBBS, Esq. | Perugino. |

Small three-quarter figure of the Virgin seated on a balustrade, with the Child on her lap; landscape background. Panel, 14 by 11 in.

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| 177 | VIRGIN AND CHILD. |
| JAS. S. BUDGETT, Esq. | Filippino Lippi. |

Small three-quarter figure of the Virgin seated, with the Child on her lap, attended by two angels; the sky is seen through an arch in the background. Panel, 24½ by 17½ in.

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| 178 | CORONATION OF THE VIRGIN. |
| EARL OF WEMYSS. | Venetian School. |

A picture in five compartments. In the large centre compartment a small full-length figure of the Virgin, in a richly ornamented robe, seated, holding the Child on her lap; His r. hand is extended in the act of blessing the kneeling figure of the donor, a nun; two angels hovering in the air are in the act of crowning the Virgin; an orange grove in the background; gold sky. Of the smaller compartments, the two upper contain a representation of the Annunciation, the two lower, representations of the Nativity and the Entombment. Panel, the centre 20½ by 17½ in.; the small ones each 9½ by 8½ in.

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| 179 | AN APOSTLE. |
| EARL OF WEMYSS. | Mantegna. |

Small full-length figure of St. Peter, standing in a niche, with two keys in his r. hand, and a book in his l. Panel, 10 by 5½ in.

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| 180 | VIRGIN AND CHILD. |
| JAMES KNOWLES, Esq. | Parmigiano. |

Small half-length figure of the Virgin leaning over the Child, who lies asleep upon a couch; curtain background. Panel, 6 by 10 in. (shield-shaped).

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| 181 | AN APOSTLE. |
| EARL OF WEMYSS. | Mantegna. |

Small full-length figure of St. Paul, standing in a niche, with a book in his l. hand. Panel, 10 by 5½ in.

LENT BY

PAINTER.

182

HOLY FAMILY.

REV. W. H. WAYNE.

Italian School.

Small half-length figure of the Virgin in adoration, gazing at the Child, who is lying on a marble slab with a pillow under His head; behind Him is St. Joseph; curtain and sky background. Panel, 17 by 14½ in.

183

Portrait of EDWARD VI.

HENRY HUCKS GIBBS, ESQ.

Unknown.

Son of Henry VIII., by his third wife, Jane Seymour; b. 1537; succeeded his father 1547; died 1553.

Bust to l., three-quarter profile; black robe embroidered with gold and jewels; black jewelled cap with feather; brown background. Panel, 19½ by 16½ in.

184

Portrait of HENRY VIII.

H. R. HUGHES, ESQ.

Holbein.

Second son of Henry VII. and Elizabeth of York; born 1491; succeeded his father 1509; d. 1547.

Half-length, standing in front, full-face; black and yellow dress with fur collar and puffed sleeves, richly embroidered with gold and jewels; chain with jewelled pendant round his neck; black cap with jewels; his l. hand holds a gold-mounted staff, his r. a pair of gloves; dark background. Panel, 34½ by 25 in.

185

ANNUNCIATION.

EARL OF WEMYSS.

Italian School (16th cent.).

Interior of a building; small full-length figure of the Virgin seated on the r., with a book in her hand; the angel Gabriel kneeling opposite to her; a ray of light falls on the head of the Virgin from above. Panel, 58 by 45 in.

186

THE VIRGIN AND CHILD, ENTHRONED.

J. P. HESELTINE, ESQ.

Bramantino.

Full-length figure of the Virgin, less than life-size, seated on a dais covered with a red cloth; her hands are clasped in adoration over the Child, who is asleep on her lap, with a coral necklace round His neck; architectural background. Canvas, 50 by 35½ in.

187

MONA LISA, "LA GIOCONDA."

EARL OF WEMYSS.

Lionardo da Vinci.

Daughter of Antonio Gherardini; m. 1495 Zanobi del Giocondo.

Half-length figure, to l., nearly full-face; her l. arm resting on the chair; blue and yellow drapery; rocky landscape with water in the background. The picture of the same subject in the Louvre was painted about 1504. Panel, 28 by 20 in.

LENT BY

PAINTER.

188

CORONATION OF THE VIRGIN.

CHARLES BUTLER, Esq.

Italian School.

Small full-length figures seated; Christ on the r. in the act of placing a crown on the head of the Virgin, who is on the l.; four angels, two on each side, are playing instruments; round the two principal figures, and behind them, are cherubim and seraphim. Panel, 43 by 86 in. (semicircular).

189

VIRGIN AND CHILD.

EARL OF WEMYSS.

Mantegna.

Full-length figure, less than life-size, of the Virgin seated; the Child stands on her lap with His arms round her neck, His r. foot in her r. hand; architectural background. Canvas, 50 by 29 in.

190

VIRGIN AND CHILD.

EARL OF WEMYSS.

Lorenzo di Credi.

Three-quarter figure of the Virgin, seated, with the Child on her lap; He is embracing her l. hand; wooded and mountainous background, with a castle on the l. Panel, 30½ by 21 in.

191

VIRGIN AND CHILD.

EARL OF WEMYSS.

Sandro Botticelli.

Full-length figure of the Virgin adoring the Child, who lies asleep at her feet in a garden of roses; the corner of a wall seen in the r. of the picture. Canvas, 45½ by 30 in.

192

VIRGIN AND CHILD.

HENRY HUCKS GIBBS, Esq.

Francesco Francia.

Three-quarter figure of the Virgin, seated, with the Child on her lap; He holds a bird in His l. hand; hilly landscape in the background, with castle on the r. Panel, 31 by 26 in.

193

VIRGIN AND CHILD.

CHARLES BUTLER, Esq.

Unknown, after Raphael.

Three-quarter figure of the Virgin, seated, with the Child on her lap; she holds a book in her l. hand; landscape background. Panel, 30½ by 22 in. The original picture is in the Berlin Museum.

LENT BY

PAINTER.

194

VIRGIN AND CHILD.

LORD WANTAGE.

Cima da Conegliano.

Small three-quarter figure of the Virgin seated, with the Child in her lap, holding His l. foot in her l. hand; landscape background. Inserted on a label on a balustrade, which runs across the front of the picture, "Joannis baptiste Coneglianensis." Panel, $23\frac{1}{2}$ by $18\frac{1}{2}$ in.

195

ST. AUGUSTINE.

HENRY HUCKS GIBBS, Esq.

Ambrogio Borgognone.

Full-length figure, less than life-size, of the saint, robed as a bishop, with crozier in his l. hand; his r. hand rests on the shoulder of a donor, who kneels beside him, holding his cap with both hands. Panel, 58 by 25 in.

196

LA BELLA SIMONETTA.

COLONEL STERLING.

Sandro Botticelli.

Bust to l., profile; brown dress and head-dress, both ornamented with pearls; landscape background. Canvas, 32 by 16 in.

197

ST. SEBASTIAN AND ST. JEROME.

LORD WANTAGE.

Perugino.

Small full-length figures; St. Sebastian on the l., St. Jerome on the r., each standing in a landscape. Panel, each 17 by 7 in.

198

ST. FRANCIS RECEIVING THE STIGMATA.

LORD HEYTESBURY.

Jan van Eyck.

Small full-length figure of the saint, kneeling in front of a rock; before him, his face covered with his hands, is the lay brother; rocky landscape, and a town in the distance; in the sky a crucifix with four wings. Panel, 8 by $6\frac{1}{2}$ in.

199

THE ANNUNCIATION.

ANDREW MCKAY, Esq.

School of Van Eyck.

The picture is divided into two compartments; on the l. is the angel Gabriel, holding a sceptre in his l. hand; on the r. is the Virgin, seated on the floor of a room, with a book on her lap. On the back of the l. compartment is the portrait of an ecclesiastic, probably the donor. Panel, each compartment 17 by 12 in.

LENT BY

PAINTER.

200

ST. JOHN THE EVANGELIST.

HENRY HUCKS GIBBS, Esq.

Roman School.

Small full-length figure of the saint, standing on a terrae, with a lily and a book in his l. hand, and a pen in his r., looking up in an attitude of listening; landscape background. Panel, 50½ by 21 in.

201

VIRGIN AND CHILD.

COLONEL STERLING.

Pinturicchio.

Small half-length figure of the Virgin in a mandorla, holding the Child on her r. arm; gold background. Panel, 18 by 13½ in.

202

VIRGIN AND CHILD.

EARL OF WEMYSS.

Fra Bartolommeo.

Small full-length figure of the Virgin, seated in a niche with the Child on her r. knee, holding up a cross in His r. hand; a curtain on each side of the niche. Panel, 8 by 6½ in.

203

VIRGIN AND CHILD.

CHARLES BUTLER, Esq.

Lorenzo di Credi.

Small three-quarter figure of the Virgin, seated under a canopy, holding the Child in her lap; He holds her veil in His hands; landscape with buildings, hills, water, and trees, in the background. Panel, 22 by 13½ in. (oval).

204

TEMPERANCE.

ROYAL ACADEMY.

Giorgione.

Full-length female figure, nearly life-size; standing near a fountain, with a jug in her r. hand; red and green drapery; long fair hair falling over her shoulders. Panel, 65 by 30 in.

205

VIRGIN AND CHILD.

A. F. SOMERVILLE, Esq.

Girolamo dai Libri.

Small three-quarter figure of the Virgin seated, with the Child on a cushion on her lap; landscape background. Inscribed on a cushion, "Hieronymus Alibris pinxi[t]." Canvas, 25 by 20 in.

LENT BY

PAINTER.

206**THE NATIVITY.****LORD BERWICK.****Vittore Carpaccio.**

In the foreground, the Virgin kneeling in adoration over the infant Saviour lying on the ground on a blue cloak, with His head on a cushion; behind her St. Joseph seated, with a staff in his l. hand; on the r. are the kneeling figures of the donor and his wife; along a road in the middle distance, the Wise Men are seen advancing on horseback; on a rocky height to the l. are the buildings of a town; trees and numerous figures in the background; a river and hills in the far distance. On a label at the bottom on the r. is the inscription, "Victor Carpathius, MDV." Panel, 34½ by 53 in.

207**HOLY FAMILY.****EARL OF WEMYSS.****Sodoma.**

Small full-length figure of the Virgin, seated, with the Child on the ground beside her; the infant St. John, on her r., is in the act of receiving a cross; behind him, the figure of St. Joseph; rocky and wooded landscape in the background, with the towers of a castle and open sea on the l. Canvas, 33 by 33 in. (circular).

208**ZACHARIAS AND ELIZABETH.****EARL OF WEMYSS.****Andrea del Sarto.**

Interior of a room; five small full-length figures; on the r. Zacharias, seated writing, by the side of a bed, on which Elizabeth is reclining; a female attendant is approaching them with a jar in her hand; two others on the l. Sketch. Canvas, 15 by 22½ in.

209**THE SALUTATION.****EARL OF WEMYSS.****Andrea del Sarto.**

Six small full-length figures; in the centre the Virgin and St. Elizabeth, meeting at the foot of a flight of steps; two other figures on each side. Sketch. Canvas, 15 by 22½ in.

210**DESCENT FROM THE CROSS.****LORD HEYTESBURY.****The Master of Cologne.**

The dead body of the Saviour, lifted down from the Cross, in the arms of St. Joseph of Arimathea and others, one of whom is on a ladder; on the l., the fainting figure of the Virgin, supported by St. John; behind them other holy women; the Magdalen and other figures on the r.; in the foreground are a skull, bones, and nails of the Cross; rocky landscape with buildings of a town in the background. Panel, 44 by 50 in.

WATER-COLOUR ROOM.

WATER-COLOUR DRAWINGS—Nos. 1-46.

By J. M. W. TURNER, R.A.

The Drawings included in the present Exhibition are not arranged chronologically, but in the Catalogue a date will be found assigned to each. In some cases there has been no difficulty in ascertaining it, as the painter himself has inscribed it on the work: in others it must only be considered as approximate. Speaking generally, it may be said that the period of work here illustrated ranges from the beginning of the present century to about the year 1840, or a little later.

It is hoped that the present collection may be the first of a series to be continued in future years, and many owners of well-known drawings have already kindly intimated their willingness to lend them. There are, however, several works, the present ownership of which is unknown, and the Academy will be greatly obliged by any information with regard to pictures and drawings by Turner being communicated to the Secretary.

LENT BY

PAINTER.

1

LLANTHONY ABBEY.

JOHN EDWARD TAYLOR, ESQ.

J. M. W. Turner, R.A.

The abbey seen through a heavy squall of rain, from which three fishermen are taking shelter under a bank on the r., near the river, which is swollen by the rain. About 1825-30. Engraved by J. T. Willmore in 'England and Wales.' Size $11\frac{1}{2}$ by $16\frac{1}{2}$ in.

2

DERWENTWATER.

JOHN EDWARD TAYLOR, ESQ.

J. M. W. Turner, R.A.

Late-afternoon: rain clearing off; some figures about to embark in a boat in the foreground; high mountains border the lake on l. About 1825-30. Engraved by W. Radclyffe. Size $10\frac{2}{3}$ by $16\frac{1}{2}$ in.

3

THE RIGHI AT SUNRISE.

JOHN EDWARD TAYLOR, ESQ.

J. M. W. Turner, R.A.

The sun rising behind the Righi; lake in the foreground. About 1840. Size $11\frac{2}{3}$ by $17\frac{5}{8}$ in.

LENT BY.

PAINTER.

4 CHRYSES ON THE SEA-SHORE.

R. C. L. BEVAN, Esq.

J. M. W. Turner, R.A.

Chryses on the sea-shore in the act of worshipping the rising sun; the Greek ships in the distance. Size 26 by 39½ in.

This drawing was exhibited at the Royal Academy in 1811 (No. 332), under the title "Chryses," with the following quotation attached:—

"The trembling priest along the shore returned,
And in the anguish of a father mourned;
Disconsolate, not daring to complain,
Silent he wander'd by the sounding main;
Till safe at distance to his God he prays;
The God who darts around the world his rays."

Pope's Homer's Iliad, book i.

5 THE RIGHI AT SUNSET.

JOHN EDWARD TAYLOR, Esq.

J. M. W. Turner, R.A.

The sun setting on the Righi; lake with boats and figures in the foreground. About 1840. Size 11½ by 17½ in.

6 THE LAKE OF LUCERNE.

ABRAHAM HAWORTH, Esq.

J. M. W. Turner, R.A.

Sunset on the lake; a steamboat on the r.; figures on the shore on the l. About 1840. Size 11½ by 18¾ in.

7 A LONELY DELL IN WHARFEDALE.

JOHN EDWARD TAYLOR, Esq.

J. M. W. Turner, R.A.

A woody dell on the banks of the Wharfe, in Yorkshire; a kingfisher on a rock near a pool of water in the foreground. About 1815. Size 11 by 15¾ in.

8 OFF MARGATE.

JAMES ORROCK, Esq.

J. M. W. Turner, R.A.

Fishing smacks in the foreground; the town seen through a haze of rain. About 1825-30. Size 6¼ by 9¼ in.

9 THE CHAIN BRIDGE OVER THE TEES.

ABRAHAM HAWORTH, Esq.

J. M. W. Turner, R.A.

The river foaming over rocks in the foreground; the bridge seen spanning a gorge in the middle distance; rain clearing off the hills. About 1825-30. Engraved by W. R. Smith in 'England and Wales.' Size 10½ by 16¾ in.

LENT BY

Robert L. Folby

PAINTER.

10

FOLBY HILL.

R. LEAKE, Esq.

J. M. W. Turner, R.A.

River flowing through a valley with a densely wooded hill beyond; heron on a rock in the foreground; a still cloudy day. Signed, "J. M. W. Turner, R.A." About 1815-20. Size 11 by 15½ in.

11

VILLAGE OF HEYSHAM, in Lancashire.

JOHN RUSKIN, Esq.

J. M. W. Turner, R.A.

Figures and cattle in the foreground; the village in the middle distance on the l., and Lancaster Bay and Cumberland hills in the distance; still afternoon. Signed and dated, "J. M. W. Turner, 1818." Engraved by W. R. Smith in Whitaker's 'History of Richmondshire.' Size 11½ by 16¾ in.

12

LAKE AND TOWN OF GENEVA.

JOHN RUSKIN, Esq.

J. M. W. Turner, R.A.

Numerous figures, some of men bathing, with cattle and sheep, on the shore of the lake in the foreground; on the opposite shore is the town, with Mont Blanc beyond. Signed, "J. M. W. Turner, R.A.;" and also on the tarpaulin over the stem of a barge on the l., "J. M. W. T." About 1810. Size 28½ by 44½ in.

13

EGGLESTON ABBEY, from the Tees.

JOHN RUSKIN, Esq.

J. M. W. Turner, R.A.

In the l. foreground a mill, and near it a man fishing; the river, with cattle drinking, in the middle distance; the Abbey on a height beyond. About 1815-20. Engraved by T. Higham. Size 11¼ by 16½ in.

14

THE CROOK OF LUNE.

REV. W. MCGREGOR.

J. M. W. Turner, R.A.

View looking towards Hornby Castle; the river, which is seen winding through a wide-spreading landscape, is crossed by a bridge in the middle distance; clouds rest on the hills in the background. About 1820. Engraved by J. Archer in Whitaker's 'History of Richmondshire.' Size 11¼ by 16¾ in.

15

KNARESBOROUGH.

JOHN FORBES WHITE, Esq.

J. M. W. Turner, R.A.

The town and ruins of Knaresborough Castle, lit up by the setting sun; river flowing through a gorge on the l.; figures and cattle on the r. About 1825. Engraved by T. Jeavons in 'England and Wales.' Size 11⅝ by 16¼ in.

LENT BY

PAINTER.

16

PLYMOUTH.

CAPTAIN MEEKING.

J. M. W. Turner, R.A.

View looking over the harbour, with the fleet at anchor off Devonport; sailors merrymaking in the foreground; a quiet afternoon. Signed, "J. M. W. Turner, R.A." About 1812. Engraved by W. J. Cooke in 'England and Wales.' Size $6\frac{1}{4}$ by $9\frac{3}{8}$ in.

17

LANCASTER SANDS.

J. IRVINE SMITH, Esq.

J. M. W. Turner, R.A.

Stage coach and a number of people in the foreground hurrying away from the rising tide; hills in the distance; evening coming on. About 1820. Engraved by W. Brandard. Size $10\frac{3}{4}$ by 16 in.

18

CITY AND LAKE OF CONSTANCE.

RALPH BROCKLEBANK, Esq.

J. M. W. Turner, R.A.

Looking out towards the lake up the Rhine from below the wooden bridge; figures and goats in the l. foreground; stormy sky. About 1842. Size $11\frac{1}{2}$ by $18\frac{3}{4}$ in.

19

COWES.

WILLIAM LEECH, Esq.

J. M. W. Turner, R.A.

Cowes in the middle distance; men-of-war at anchor; sun setting. About 1825-30. Engraved by W. R. Wallis in 'England and Wales.' Size $11\frac{1}{2}$ by $16\frac{1}{2}$ in.

20

MARGATE.

MRS. FORDHAM.

J. M. W. Turner, R.A.

Sun rising on the sea; fishing boats in the foreground; the cliffs and town seen through morning mist. Signed and dated, "J. M. W. Turner, 1822." Engraved by R. Wallis in 'England and Wales.' Size $16\frac{3}{4}$ by $25\frac{1}{2}$ in.

21

VIRGINIA WATER.

WILLIAM LEECH, Esq.

J. M. W. Turner, R.A.

A royal barge on the lake; the pavilion in the background; evening glow. About 1825-30. Engraved by R. Wallis in 'The Keepsake.' Size $11\frac{3}{8}$ by $17\frac{3}{8}$ in.

LENT BY

PAINTER.

22

THE SPLUGEN PASS.

JOHN RUSKIN, Esq.

J. M. W. Turner, R.A.

Entrance of the Pass looking up from Ragatz; figures in the foreground; late afternoon. About 1840. Size $11\frac{3}{4}$ by 18 in.

23

RIVAULX ABBEY.

ANDREW GEORGE KURTZ, Esq.

J. M. W. Turner, R.A.

The ruins of the abbey in the middle distance, with hills beyond, the tops of which are covered with clouds; a man fishing in the river in the foreground. About 1825-30. Engraved by E. Goodall in 'England and Wales.' Size 11 by $15\frac{1}{4}$ in.

24

DARTMOUTH COVE.

HOLBROOK GASKELL, Esq.

J. M. W. Turner, R.A.

View of the cove looking down from the heights above it; sailors merry-making in the foreground; sunny afternoon. About 1820-25. Engraved by W. R. Smith in 'England and Wales.' Size 11 by $15\frac{3}{4}$ in.

25

SNOWDON.

WILLIAM LEECH, Esq.

J. M. W. Turner, R.A.

After-glow on the mountain top, with the moon rising; trees in the foreground. About 1805-10. Size 21 by $29\frac{3}{8}$ in.

26

MARRICK ABBEY, SWALEDALE.

REV. W. MCGREGOR.

J. M. W. Turner, R.A.

The ruins of the abbey on rising ground above the river Swale, which occupies the foreground and is seen winding in the distance; mist in the valley; clouds on the mountain-tops. About 1815-20. Engraved by J. C. Varrall in Whitaker's 'History of Richmondshire.' Size $11\frac{1}{8}$ by $16\frac{1}{4}$ in.

27

PATTERDALE.

WILLIAM AGNEW, Esq., M.P.

J. M. W. Turner, R.A.

Heavy thunderstorm breaking over the valley; church in the foreground. About 1820-25. Engraved in Mawman's 'Excursion to the Highlands of Scotland.' Size $10\frac{3}{4}$ by $15\frac{1}{2}$ in.

LENT BY

PAINTER.

28

DARTMOOR.

HOLBROOK GASKELL, ESQ.

J. M. W. Turner, R.A.

In the foreground is the source of the Tamar, which is seen winding away in a tiny stream on the l.; pack-horse and donkeys going along a road on the r., with men burning weeds on the hill beyond; evening scene. About 1812. Size $7\frac{1}{2}$ by $12\frac{1}{4}$ in. *Engraved*

29

RYE, SUSSEX.

S. G. HOLLAND, ESQ.

J. M. W. Turner, R.A.

The sea breaking on a causeway; numerous figures collecting fragments from a wreck; the town in the distance; stormy sky. About 1820. Engraved in Cooke's 'Southern Coast.' Size $5\frac{1}{4}$ by 9 in.

30

VALE OF PEVENSEY.

SIR ALEXANDER ACLAND-HOOD, BART.

J. M. W. Turner, R.A.

Fine afternoon; view of the vale from Roschill Park looking towards the bay; figures and sheep in the foreground. About 1815-20. Size $15\frac{1}{4}$ by $22\frac{1}{4}$ in. *Engraved*

31

FARNLEY HALL, from above Otley.

JOHN RUSKIN, ESQ.

J. M. W. Turner, R.A.

View looking from above Otley over Wharfedale; Farnley Hall on the hill in the distance. Signed, "J. M. W. Turner, R.A." About 1820-25. Size $11\frac{1}{2}$ by $15\frac{1}{2}$ in. *Engraved*

This drawing and No. 39 are views of the seat of Mr. Hawkesworth Fawkes, Turner's great friend. The painter frequently stayed at the house, and executed a great number of drawings there, which are in the possession of the present owner of Farnley Hall. Seven of them (Nos. 32-38) are included in the Exhibition. *marked*

32

LANCASTER SANDS.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

A coach and some horsemen overtaken by a storm. About 1815-20. Size 11 by $15\frac{1}{4}$ in. *marked*

33

UPPER FALLS OF THE REICHENBACH.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

A rainbow spanning the falls, which are seen foaming over rocks on the l. About 1815-20. Size 11 by $15\frac{1}{4}$ in. *Rainbow*

LENT BY

PAINTER.

34

FALLS OF THE REICHENBACH.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The falls in the middle distance; wooded and rocky gorge in the foreground, through which the river is rushing; shepherd and goats on a grassy slope on the r. About 1815-20. Size 40 by 27 in.

35

LAKE OF LUCERNE.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Market people landing from boats in the foreground; extensive view across the lake; the mountains in the background. Signed, "J. M. W. T." About 1815. Size 26½ by 39½ in.

36

THE DEVIL'S BRIDGE, MONT ST. GOTHARD.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Mountain gorge, with pack mules proceeding along a causeway on the l.; mist rising from the valley below. About 1815. Size 40½ by 27 in.

37

MONT CENIS IN A SNOWSTORM.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Scene near the summit of the pass close to the hospice; a diligence in the foreground, the horses of which, unable to face the wind, have turned round with fright, while the passengers are struggling to escape through the window; a little farther on another carriage with figures pushing at the wheels. Inscribed, "Passage of Mt. Cenis, Jan. 15, 1820"; and signed, "J. M. W. Turner." Size 11 by 15½ in.

38

BONNEVILLE, SAVOY.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

River on the r.; girl tending goats in the foreground; town and bridge in middle distance; range of snowy mountains in the background. About 1820-25. Size 11 by 15½ in.

39

FARNLEY AVENUE.

JOHN RUSKIN, Esq.

J. M. W. Turner, R.A.

View looking towards the house; a lady in white dress walking along the avenue. About 1820-25. Size 12½ by 16½ in.

LENT BY

PAINTER.

40

VALE OF ASHBURNHAM.

SIR ALEXANDER ACLAND-HOOD, BART.

J. M. W. Turner, R.A.

Wooded foreground, with waggon drawn by oxen; Ashburnham Park and House in the middle distance; sea and white cliffs beyond. Signed and dated, "J. M. W. Turner, R.A., 1816." Engraved by W. B. Cooke in 'Views in Sussex.' Size $14\frac{3}{4}$ by $21\frac{3}{4}$ in.

*repetition of curves from
F. G. H. R.
with
m. m. m.*

41

POOLE HARBOUR.

HOLBROOK GASKELL, ESQ., M.P.

J. M. W. Turner, R.A.

Timber waggon in foreground; town and harbour of Poole in the distance. About 1812. Engraved by G. Cooke in Cooke's 'Southern Coast.' Size $5\frac{1}{2}$ by $8\frac{5}{8}$ in.

Charming

42

TORBAY, from Brixham.

S. G. HOLLAND, ESQ.

J. M. W. Turner, R.A.

View looking down into the harbour; women drying clothes in the foreground. About 1815-20. Engraved by W. B. Cooke in Cooke's 'Southern Coast.' Size $6\frac{1}{4}$ by $9\frac{3}{8}$ in.

43

LLANGOLLEN.

ABEL BUCKLEY, ESQ., M.P.

J. M. W. Turner, R.A.

View looking up the valley; in the foreground some cows standing in the river; long bridge in the middle distance. Signed, "W. Turner." Before 1800. Turner never signed with all his initials till 1800. Size $16\frac{3}{8}$ by $25\frac{1}{2}$ in.

yellow paper - harmonious light

44

ASHBY-DE-LA-ZOUCHE.

MRS. THOMAS AGNEW.

J. M. W. Turner, R.A.

View of the ruins of Ashby-de-la-Zouche; cattle and sheep in the foreground; sun low on the horizon; shadows thrown across the mist. About 1825-30. Engraved by W. Radclyffe in 'England and Wales.' Size $11\frac{5}{8}$ by $17\frac{1}{2}$ in.

*harmonious light
colour
through*

45

EIGHT VIEWS IN SCOTLAND.

RALPH BROCKLEBANK, ESQ.

J. M. W. Turner, R.A.

Upper row, beginning from the left:—

- ✓ 1. BORTHWICK CASTLE. In the foreground, Highlander leading two horses across a stream; castle on a hill in the middle distance; stormy sky. Signed, "Turner." Engraved by Le Keux in 'Provincial Antiquities and Picturesque Scenery of Scotland, with descriptive illustrations by Sir Walter Scott.' Size $6\frac{1}{4}$ by $9\frac{5}{8}$ in.

LENT BY

PAINTER.

2. CRICHTON CASTLE. Shepherd looking down into a misty valley; castle on a height in the middle distance. Engraved by G. Cooke in 'Provincial Antiquities, &c.' Size $6\frac{3}{4}$ by $9\frac{3}{4}$ in.
3. LINLITHGOW PALACE. Highlander and dog in the foreground, and some cows coming out of the water; the Palace in the middle distance. Signed, "J. M. W. Turner, R.A., 1821." Engraved by R. Wallis in 'Provincial Antiquities, &c.' Size $6\frac{3}{4}$ by 10 in.
4. HAWTHORNDEN. Mountain torrent in the foreground, running through a narrow gorge; castle rising above the river in the middle distance. Signed, "Turner." Size $6\frac{1}{2}$ by $10\frac{1}{2}$ in. *from cow -*

Lower row, beginning from the left:—

5. HIGH STREET, EDINBURGH. View looking towards St. Giles's; numerous groups in the foreground. Engraved by Le Keux in 'Provincial Antiquities, &c.' Size $6\frac{5}{8}$ by $9\frac{3}{4}$ in.
6. GRASSMARKET, EDINBURGH. View looking towards the Castle; numerous groups in the foreground. Signed, "J. M. W. Turner, R.A., 1818." Size $6\frac{5}{8}$ by $9\frac{7}{8}$ in.
7. EDINBURGH, FROM CALTON HILL. View of the town, with the Castle in the distance; figures in the foreground. Engraved by G. Cooke in 'Provincial Antiquities, &c.' Size $6\frac{3}{8}$ by 10 in.
8. TANTALLON CASTLE. Rocky coast, with figures and a dog in the foreground; castle in the middle distance; storm coming on. Signed and dated, "J. M. W. Turner, 1821." Engraved by E. Goodall in 'Provincial Antiquities, &c.' Size $6\frac{1}{2}$ by 10 in.

These drawings were once the property of Sir Walter Scott, and the frame is made from the wood of an oak felled while Turner was at Abbotsford in 1818.

46

ORFORDNESS.

S. G. HOLLAND, Esq.

J. M. W. Turner, R.A.

View across the river; fishermen in the foreground drawing a net; vessels lying in the river; town and castle beyond. About 1825-30. Engraved by W. Brandard. Size 11 by $15\frac{1}{2}$ in.

groups spoils - calm

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AND BY

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BY

JOSEPH M. W. TURNER, R.A.



WINTER EXHIBITION,

EIGHTEENTH YEAR.

MDCCCLXXXVII.

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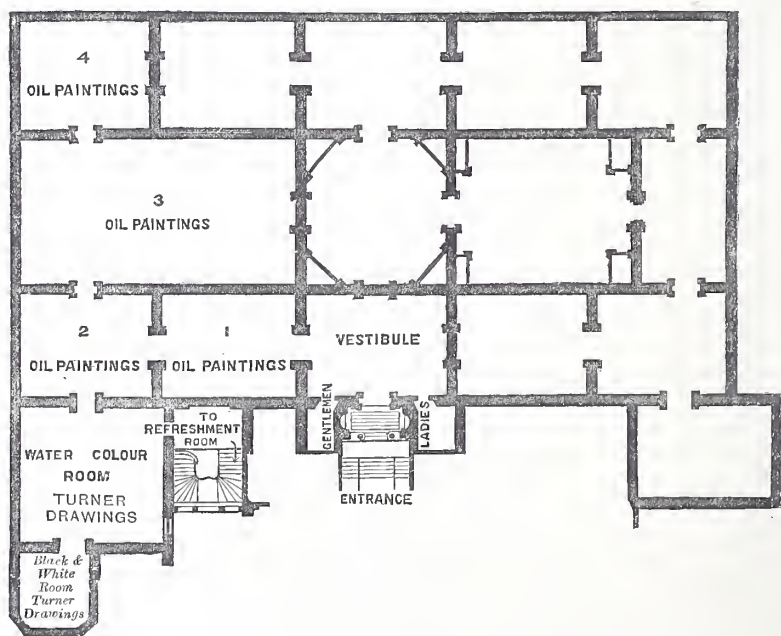
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PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Works the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-48.

LENT BY

PAINTER.

1

LANDSCAPE.

R. H. BENSON, Esq.

Thomas Gainsborough, R.A.

View over a wooded valley; on a slope in the foreground are two figures, one holding a child; on the l. is seen a man driving a horse along a road which leads through a wood; hills on each side of the valley; blue sky, with clouds. Canvas, $15\frac{1}{2}$ by $20\frac{1}{2}$ in.

2

CLASSICAL LANDSCAPE.

JAMES ORROCK, Esq.

Richard Wilson, R.A.

Distant view of a town seen across a river, which winds through the centre of the landscape between wooded and rocky heights; group of figures and large tree in l. foreground; blue sky, with clouds. Canvas, 19 by 22 in.

LENT BY

PAINTER.

3

LANDSCAPE, with Men Bathing.

CHARLES T. D. CREWS, Esq.

John J. Chalon, R.A.

In the l. foreground is a river bordered with high banks and lofty trees; several figures of men bathing; one in the immediate foreground in the act of dressing; behind him another, seated on the trunk of a fallen tree; beyond is a wide meadow, in which harvesting operations are going on; line of hills in the distance; sunset sky. Canvas, 41½ by 36 in.

4

Portraits of TWO CHILDREN.

SIR HENRY THOMPSON.

Samuel Medley.

Two full-length figures of little girls, in white dresses, with fair hair, seated on a bank, under some trees. Canvas, 27 by 35 in.
Exhibited at the Royal Academy, 1797 (No. 505).

5

LANDSCAPE.

MRS. LANE.

Thomas Gainsborough, R.A.

The edge of a wood; a figure going along a road which winds away into the distance; cloudy sky. Panel, 9 by 7 in.

6

LANDSCAPE.

MRS. LANE.

Thomas Gainsborough, R.A.

The outskirts of a wood; several figures seated in a hollow overshadowed by large trees; cloudy sky. Canvas, 9 by 7 in.

7

LAGO DI COMO.

EARL OF NORMANTON.

Richard Wilson, R.A.

Lake in the middle distance; rocky and wooded height on the l. on which two men are prostrating themselves in front of a crucifix; man on horseback in the foreground descending towards the lake, and on the r. two women seated under an umbrella; hills in the distance; blue sky, with clouds. Canvas, 17½ by 23 in.

8

Portrait of THOMAS CHEESMAN.

T. HUMPHRY WARD, Esq.

Francis Bartolozzi, R.A.

Engineer and draftsman; was a pupil of Bartolozzi's, and practised at the end of the last and beginning of the present century.
Small bust to l., profile; grey coat; powdered hair; dark background.
Canvas, 12½ by 10 in. (oval).

LENT BY

PAINTER.

- 9 Portrait of **SIR WILLIAM BEECHEY, R.A.**
EARL OF NORMANTON. **George Henry Harlow.**

Portrait painter; b. in Oxfordshire, 1753; student at the Royal Academy, 1772; A.R.A., 1793; R.A., 1798; knighted 1798; d. 1839.

Small three-quarter figure, seated to l. in an arm-chair, resting his head on his r. hand; red fur-trimmed robe; in the background is seen a portion of Beechey's picture, at Hampton Court, of George III. and the Prince of Wales reviewing the 10th Light Dragoons. Panel, 21 by 16 in.

- 10 **COAST SCENE.**

R. H. BENSON, Esq. **John Sell Cotman.**

View at the mouth of a river, with the buildings of a town on the l. lit up by the rising sun; sea in the r. distance; in the foreground are fishing-boats aground drying their sails; other figures and boats; cloudy sky. Canvas, 52 by 88 in.

- 11 **Portraits of TWO CHILDREN.**

LORD THURLOW. **George Romney.**

Maria and Catherine, daughters of Edward, Lord Chancellor Thurlow. Maria m. 1801, Sir David Cunynghame, 5th Bart.; d. 1816. Catherine m. 1815, Alex. George, 16th Baron Saltoun; d. 1826.

Two full-length figures in white dresses, standing at a harpsichord, looking at the spectator; one is playing the instrument, while the other leans on it; both girls wear large white caps trimmed with flowers and ribbons; brown background. Canvas, 60 by 47 in.

- 12 **Portrait of ANNE, DUCHESS OF GRAFTON.**

EARL OF NORMANTON. **Sir Joshua Reynolds, P.R.A.**

Daughter of the 1st Baron Ravensworth; m. 1st 1756, Augustus Henry, Earl of Euston, afterwards 3rd Duke of Grafton; was divorced from him in 1769; m. 2ndly, John Fitzpatrick, 2nd Earl of Upper Ossory; d. 1804.

Half figure to r., three-quarter profile; black low-cut dress and fur-trimmed cloak; she holds up some flowers in her r. hand; landscape background. Painted about 1764. Canvas, 30 by 24½ in.

- 13 **Portrait of THE RIGHT HON. JOHN THURLOE.**

LORD THURLOW. **William Dobson.**

B. 1616 at Roding Abbey, Essex; son of the rector of the parish; held several important offices; was Secretary of State to Oliver Cromwell in 1653; M.P. for Ely 1656, and for Cambridge University 1658; d. 1668.

Three-quarter figure seated to r. in a high-backed arm-chair, holding a letter addressed to himself in his r. hand; black velvet cloak, wide falling collar and cuffs, long hair; dark background. Canvas, 49 by 39½ in.

LENT BY

PAINTER.

14 KEELMEN HEAVING IN COALS BY NIGHT.

JOHN NAYLOR, Esq.

J. M. W. Turner, R.A.

View on the river Tyne. On the r. numerous vessels, some taking in coal by torchlight; on the l. other vessels moored along the shore; full moon shining along the centre of the river. Canvas, 35½ by 48 in.
Exhibited at the Royal Academy, 1835 (No. 24).

15 Portrait of THOMAS HENRY RUMBOLD.

MRS. T. H. RUMBOLD.

Sir Joshua Reynolds, P.R.A.

Son of Sir Thomas Rumbold, 1st Bart. of Woodhall, Herts; d. 1799.
Three-quarter figure standing to l. in a landscape, leaning against a stone; three-quarter profile; he holds a book in his r. hand; red dress; long fair hair falling over his shoulders. Painted 1788. Canvas, 48½ by 39 in.

16 Portrait of A GENTLEMAN.

T. RANGLES WITHERS, Esq.

George Romney.

The tradition in the family of the owner is that this is a portrait of a brother of Edmund Burke.
Bust seen in front, head turned slightly to l.; red coat and waistcoat; dark background. Canvas, 28 by 23½ in.

17 DUTCH FISHING-BOATS.

WILLIAM VORINS, Esq.

Sir Aug. Wall Callcott, R.A.

Rough sea; in the foreground a vessel shortening sail is being boarded by a boat, in which are four men; two fishing-boats farther off on the l., and on the r. two men-of-war at anchor, with a fishing-boat sailing near them; stormy sky lit up by the sun. Canvas, 62 by 94½ in.
Exhibited at the Royal Academy, 1826 (No. 165), under the title, "Dutch fishing-boats running foul in the endeavour to board and missing the painter rope."

18 Portrait of MRS. HORSLEY.

EDWARD HOWLEY PALMER, Esq.

George Romney.

Charlotte, daughter of Mr. Talbot; m. 1786, George Horsley, Esq., Commissary of the Bombay Army; d. 1828.
Bust, three-quarter profile to l.; grey dress, with black lace cloak; small straw bonnet, tied on with a white handkerchief; sky background. Canvas, 30 by 24½ in.

LENT BY

PAINTER.

19 Portrait of **THOMAS GAINSBOROUGH, R.A.****MRS. LANE.****Johann Zoffany, R.A.**

The celebrated landscape and portrait painter; b. at Sudbury, Suffolk, 1727; was chosen an original member of the Academy, 1768; d. 1788.

Small bust seen in front, profile to l.; reddish coat and waistcoat; dark background. Canvas, 8 by 7 in. (oval).

20 Portrait of **ANNE, MARCHIONESS TOWNSHEND.****R. S. HOLFORD, Esq.****George Romney.**

Daughter of Sir Wm. Montgomerie, Bart., of Magbie Hill; m. 1773, as his 2nd wife, George, 4th Viscount Townshend, afterwards created Marquis Townshend.

Half figure, seated to l., three-quarter profile to r.; yellow dress, white ruff, powdered hair; sky background. Canvas, 29 by 24 in.

21 **A GIRL IN A SHOP OF ANIMALS.****JOHN M. TEESDALE, Esq.****James Northcote, R.A.**

Three-quarter figure of a girl, seated to l., her l. arm resting on a pedestal; blue dress, white apron, blue ribbon in her hair; round her are cages with birds and animals. Signed and dated, on the cage on the l., "J. Northcote pinxit, 1800." Canvas, 37 by 31½ in.

Exhibited at the Royal Academy, 1801 (No. 61).

22 **GIRL WITH A KITTEN.****EARL OF NORMANTON.****Sir Joshua Reynolds, P.R.A.**

Known and engraved under the title of "Felina," and said to be a portrait of Sir Joshua's niece, "Offy" Palmer.

Full-length figure of a girl, in a white dress, crouching on the ground under a tree, holding a kitten in her arms. Painted 1787. Canvas, 28 by 24 in.

23 **AN OLD ENGLISH HOMESTEAD.****WILLIAM BEACALL, Esq.****George Vincent.**

View of farm buildings on the outskirts of a wood, stream in the l. foreground; near it, walking along a path, are a man and a child; other figures beyond, near the farm; distant view of a church on the l.; blue sky, with clouds. Canvas, 23½ by 29½ in.

24 Portrait of **MRS. QUARRINGTON.****HENRY F. MAKINS, Esq.****Sir Joshua Reynolds, P.R.A.**

Bust seen in front, full-face, looking up; brown dress, open in front; dark background. Painted 1771; unfinished. Canvas, 28½ by 23 in.

LENT BY

PAINTER.

25 Portrait of MARGARET ("PEG") WOFFINGTON.

F. B. HENSON, Esq.

William Hogarth.

Comic actress; b. in Dublin 1720; first appeared in London, at Covent Garden, as "Sir Harry Wildair"; was celebrated for her beauty and liveliness; struck with paralysis on the stage, 1757; d. 1760.

Half figure standing, facing the spectator, head slightly turned to l.; brown dress, black lace shawl, bonnet tied with blue ribbon; hands crossed, the r. holds a stick; dark background. Canvas, 35 by 27 in.

26 Portrait of ELIZABETH, COUNTESS OF PEMBROKE.

EARL OF NORMANTON.

Sir Joshua Reynolds, P.R.A.

Daughter of Charles, 2nd Duke of Marlborough; m. 1750, Henry, 10th Earl of Pembroke (see No. 30); d. 1831, in her 99th year. She was one of the most beautiful women of her time; Walpole speaks of her as "the picture of majestic modesty."

Bust, three-quarter profile to r.; white dress, crimson fur-trimmed cloak; grey background. Canvas, $24\frac{1}{2}$ by $18\frac{1}{2}$ in.

27 STUDY OF A FEMALE HEAD.

D. W. WYNFIELD, Esq.

Sir David Wilkie, R.A.

Bust, full-face; brown dress, black velvet cloak, coral necklace. Canvas, 23 by $17\frac{1}{2}$ in.

28 DOVER BACKWATER.

MARTIN H. COLNAGHI, Esq.

Samuel Prout.

In the foreground a large ship, partly dismantled, and undergoing repairs; near it is another ship, a barge, and several boats; numerous figures; houses on the l.; town and castle beyond. Canvas, $26\frac{1}{2}$ by 38 in.

29 Portrait of WILLIAM YELVERTON DAVENPORT, Esq.,
of Davenport, Shropshire.

E. H. DAVENPORT, Esq.

Thomas Gainsborough, R.A.

B. 1750; d. 1832.

Three-quarter figure, standing to l. in a landscape, leaning against a tree, with his gun in his l. hand and hat in his r.; dark coat with red collar, buff waistcoat. Canvas, 50 by 39 in.

LENT BY

PAINTER.

30 Portrait of HENRY, 10th EARL OF PEMBROKE and 7th of MONTGOMERY.

EARL OF NORMANTON.

Sir Joshua Reynolds, P.R.A.

B. 1734; was a lieutenant-general in the army; m. 1756, Lady Elizabeth Spencer (see No. 26); d. 1794; was a friend of Reynolds, who painted him more than once.

Bust, nearly full-face; red uniform, with gold lace; grey background. Canvas, 24 by 18½ in.

31

Portrait of MISS RAY.

F. B. HENSON, Esq.

William Hogarth.

A well-known lady of the period, whose murder in 1779, by a clergyman named Hackman, created some sensation.

Half figure, seated in front; head turned slightly to l.; hands crossed in her lap; yellow dress; grey background. Canvas, 29 by 24½ in.

32

LANDSCAPE AND FIGURES.

CHARLES T. D. CREWS, Esq.

J. C. Ibbetson

(figures by Morland).

Mountainous landscape; through the centre foreground runs a river, on the banks of which are figures of men, women, and horses; two men spearing salmon in a boat on the l.; the river is spanned in the middle distance by a bridge; mountains are seen stretching away beyond. Signed and dated, in the r. bottom corner, "J. Ibbetson pinx. Ap. 29, 1793." Canvas, 38 by 48 in.

33

STUDY OF A CHILD ASLEEP.

SIR HENRY THOMPSON.

Samuel Medley.

Full-length figure of a child in a red frock, asleep, with her head leaning on a bank; foliage background. Canvas, 25 by 30 in.

34

Portrait of DOROTHEA, LADY EDEN.

JAMES PRICE, Esq.

Thomas Gainsborough, R.A.

Daughter of Peter Johnson, Esq.; m. 1740, Sir John Eden, 4th Bart.

Half figure seated to l., three-quarter profile to l.; hands crossed on a book in front of her; lilac low-cut dress; scarf loosely thrown round her; hair powdered and turned up; dark background. Canvas, 29 by 24 in.

LENT BY

PAINTER.

35

EARLY MORNING ON THE SUSSEX COAST.

JOHN PENDER, Esq.

William Collins, R.A.

View looking along the shore, with the open sea on the r., and cliffs stretching far away on the l.; in the r. foreground are some fishermen bringing nets ashore from a boat; on the l. are a man and a girl; other figures and a horse seen beyond. Canvas, 34 by 47 in.

36

Portrait of SIR SAMUEL WRIGHT, Knt.

E. S. LITCHFIELD, Esq.

George Romney.

Bust facing the spectator, three-quarter profile to r.; red coat, buff waistcoat, white wig; dark background. Canvas, 30 by 25 in.

37

Portrait of MRS. LLOYD.

LORD ROTHSCHILD.

Sir Joshua Reynolds, P.R.A.

Joanna, daughter of John Leigh, Esq., of North Court, Isle of Wight; m. 1st, 1775, R. B. Lloyd, Esq., of Maryland, and 2ndly, F. L. Beckford, Esq., of Basing Park, Hants.

Full-length, standing to l. in a wood, leaning against a pedestal, inscribing her name on the trunk of a tree; white dress; sandals. Painted 1776. Canvas, 93 by 56 in.

38

Portrait of LADY WRIGHT.

E. S. LITCHFIELD, Esq.

George Romney.

Half figure, seated to l., nearly full-face, with her hands in a muff; brown dress, trimmed with blue ribbons; large white mushroom hat; light background. Canvas, 30 by 25 in.

39

CROMER SANDS.

H. W. EATON, Esq., M.P.

William Collins, R.A.

View looking along the shore, with the open sea on the r., and to the l. high cliffs, on which are seen houses and a church-tower; in the foreground are two fishermen, one of them followed by a dog and carrying a basket and some nets over his shoulder, the other holding a fish; stormy sky; sunrise. Canvas, 38 by 49½ in.

LENT BY

PAINTER.

40

HEAD OF A BEGGAR.

JOHN M. TEESDALE, Esq.

Hugh Robinson.

Bust, full-face; dark coat, high fur cap, with scarf twisted round it; grey background. Canvas, 29 by 25 in.

Exhibited at the Royal Academy in 1782 (No. 141).

41 Portrait of HARVEY REYMOND, VISCOUNT MOUNTMORRES.

W. AGNEW, Esq.

Thomas Gainsborough, R.A.

Succeeded his father as 2nd Viscount, 1776; d. 1797.

Bust to l., nearly full-face; light green coat, lace ruffles, bob wig, cocked hat under his l. arm; grey background. Canvas, 28 by 23 in.

42

SEASHORE.

CHARLES FRANCIS FELLOWS, Esq.

George Morland.

A sandy cove at the foot of rocky heights; a man and woman with a basket of fish; farther off, on the l., three men hauling a boat up; fishing-boats in the distance; stormy sky. Canvas, 39 by 55 in.

43

AN OLD HORSE.

MRS. LANE.

Thomas Gainsborough, R.A.

A white horse, leaning his head on a branch of a tree. Canvas, 22 by 25½ in.

44

JACK HILL.

MRS. LANE.

Thomas Gainsborough, R.A.

A peasant boy whom Gainsborough met in the neighbourhood of Richmond, and, being struck with his good looks and intelligence, brought home to use as a model.

Half-length figure of a boy, in a brown jacket, standing to l., looking up to the r., holding in his hands a bird's nest with eggs in it; landscape background. Canvas, 30 by 24½ in.

45

THE MUSHROOM-GATHERER.

W. C. ALEXANDER, Esq.

Thomas Gainsborough, R.A.

Small full-length figure of a girl, kneeling on the ground, picking mushrooms. (Unfinished.) Canvas, 50 by 40 in.

- | | |
|--|--------------------------------|
| LENT BY | PAINTER. |
| 46 | Portrait of MISS GAINSBOROUGH. |
| Mrs. LANE. | Thomas Gainsborough, R.A. |
| Margaret (Peggy) Gainsborough, elder daughter of the painter.
Bust, profile to l.; l. hand showing; black dress: grey background. Painted
in an oval. Canvas, 29 by 24 in. | |
| 47 | TRISTRAM AND FOX. |
| Mrs. LANE. | Thomas Gainsborough, R.A. |
| Two small dogs, one sitting, the other lying on a parapet which runs across
the picture; dark background. Canvas, 24 by 20½ in. | |
| 48 | A FLOWER-GIRL. |
| GEORGE STANTON, Esq. | Thomas Gainsborough, R.A. |
| Half figure, less than life-size, standing to l., three-quarter profile; brown
dress; her l. hand rests on her hip, with her r. she holds a bunch of
flowers to her waist; dark background. Canvas, 34 by 26 in. | |

GALLERY No. II.

OIL PAINTINGS--49-110.

- | | |
|---|-----------------------------|
| LENT BY | PAINTER. |
| 49 | THE SWING. |
| R. S. HOLFORD, Esq. | Jean Baptiste Joseph Pater. |
| Wooded landscape, with a party of ladies and gentlemen; one of the ladies,
in a pink dress, seated in a swing, is being pushed by a gentleman from
behind, while a youth in a red jacket holds the swing rope. Canvas, 17½
by 21 in. | |
| 50 | A STORM OFF DORT. |
| W. C. ALEXANDER, Esq. | Albert Cuyp. |
| View of the river Maas, with the town of Dort on the r.; in the foreground
is a Dutch coaster, with mainsail set, bending to the gale; two other
vessels on the l., and a row-boat on the r. near the shore; stormy sky,
with lightning flashes. Signed, in the r. corner, "A. cuyp." Panel, 19 by
29 in. | |

- | LENT BY | FLOWERS. | PAINTER. |
|---|-------------------------------------|----------------------|
| 51 | | |
| MARTIN H. COLNAGHI, ESQ. | | Jan van Huysum. |
| Flowers in a vase, standing on a marble slab; on the r. is a bird's nest.
Signed, on the slab, "Jan van Huysum fecit." Panel, 31 by 23½ in. | | |
| 52 | Portrait of A LADY. | |
| SEPTIMUS C. JOYCE, ESQ. | | Caspar Netscher. |
| Small half-length figure, seated, nearly full-face; purple-grey dress, cut low, pearl necklace; landscape background. Painted in an oval. Panel, 17 by 12½ in. | | |
| 53 | LANDSCAPE, with Figures and Cattle. | |
| R. S. HOLFORD, ESQ. | | Adrian Van de Velde. |
| A hilly and richly wooded landscape, with a meadow foreground, in the centre of which are a cow and a sheep lying down, and a little beyond them a red cow and a white one standing together, and a white horse drinking; in the l. corner are a goat and two kids, and behind the cattle are a man and a girl in conversation. Signed and dated, in the r. corner, "A. V. Velde f. 1663." Canvas, 18½ by 24 in. | | |
| 54 | LANDSCAPE, with Pastoral Figures. | |
| EARL OF CARNARVON. | | Rubens. |
| Hilly and wooded landscape, through the centre of which runs a river crossed by a bridge; buildings on the far bank; in the foreground a shepherd, seated at the foot of a tree, playing the pipes, and a man and a woman standing near him; a youth and a girl lying down in front, with a dog and two sheep beside them; another shepherd, with a flock of sheep, is seen in the meadow beyond; cloudy sky, with rainbow. Panel, 19½ by 25 in. | | |
| 55 | SHORE SCENE. | |
| R. S. HOLFORD, ESQ. | | Philip Wouwerman. |
| View from the shore, looking across the open sea, with rising ground and cliffs on the r.; figures coming along a road under the cliff; boats close to the shore. Panel, 7½ by 6 in. | | |
| 56 | TRAVELLERS HALTING. | |
| R. S. HOLFORD, ESQ. | | Karel du Jardin. |
| In front of a house, over the porch of which trails a vine, two travellers have halted; one of them, wearing a red cloak, has dismounted from a white horse, and, hat in hand, is bowing to a lady standing at the door; the other, mounted on a black horse, is turning round to take a glass of wine from a boy, beside whom is a greyhound; distant view with houses and hills on l. Signed and dated, on the bottom of the door, "K. du Jardin fec., 1655." Panel, 17 by 14 in. | | |

- LENT BY PAINTER.
57 Portrait of CHIEF JUSTICE SIR HENRY HOBART, Bart.
 MARQUIS OF LOTHIAN. Cornelius van C. Jansen.

2nd son of Thos. Hobart, of Plumsted, in Norfolk; M.P. for Yarmouth, 1597; Attorney-General, 1606; created a baronet, 1611; Lord Chief Justice of the Common Pleas, 1613; d. 1625.

Three-quarter figure standing to r., three-quarter profile; his l. hand rests on a hat which lies on a table to r.; represented in the scarlet fur-trimmed robes of a Chief Justice, collar of S.S.; dark background. Painted 1616. Canvas, 50 by 40 in.

- 58** SHIPS IN A ROUGH BREEZE.
 R. S. HOLFORD, Esq. Ludolph Backhuysen.

Agitated sea; in the foreground is a coaster under full sail, and beyond her, on the l., a similar vessel sailing on a different tack; farther off, on the r., is a man-of-war under sail; another war ship at anchor, and a sailing vessel in the distance; blue sky, across which heavy clouds are passing. Dated 1663. Canvas, 22 by 38½ in.

- 59** A FOREST SCENE.
 R. S. HOLFORD, Esq. Hobbema.

Outskirts of a wood; in the foreground is a road along which two figures are advancing, and which is seen winding away through the forest on the l.; on the r. of the road is a pool which has flowed across it and formed a second pool; on the r. a raised pathway, the sloping bank of which is covered with trees, appears to lead to a house, a small portion of which only is visible; on the farther side of the pathway are meadow lands intersected with hedges; besides the two figures already mentioned, two men and a woman are conversing near the road in the foreground, a man is fishing in the farther pool, and another one is advancing along the raised pathway. Signed and dated, in the r. foreground, "Myndout Hobbima fe. 1663." Canvas, 36 by 50.

- 60** DEAD SWAN, &c.
 DAVID P. SELLAR, Esq. Jan Fyt.

A dead swan and a dead peacock, lying at the foot of a column, with crimson drapery; bunches of flowers above. Canvas, 55½ by 51 in.

- 61** Portrait of THE PRINCESS MARY.
 EARL OF NORMANTON. Van Dyck.

Daughter of Charles I.; b. 1631; m. 1648 William, Prince of Orange; d. 1660; her son became William III.

Full-length standing to l., three-quarter profile, hands clasped in front; blue satin dress trimmed with silver, broad lace frill and lace apron; curtain and architectural background. Canvas, 58 by 42 in.

LENT BY

PAINTER.

62

THE BREEZE.

R. S. HOLFORD, Esq.

William Van de Velde.

Slightly agitated sea; in the foreground is a large Dutch ship of war furling her sails; beyond her on the l. is another ship of war; and on the r. two small fishing boats, with many other vessels under sail in the distance; on the extreme r. is a jetty with figures on it; blue sky, with dark clouds coming up on the l. Canvas, $25\frac{1}{2}$ by $33\frac{1}{2}$ in.

63

A DUTCH TOWN.

DUKE OF WELLINGTON.

Jan van der Heyde

(figures by Adrian Van de Velde).

View of Veght; on each side of the picture are arched gateways leading to a palace and gardens and other buildings surrounded by trees; a canal, on which are seen two boats, one with figures in it, and some swans, flows in the foreground; along a path between it and the garden in front of the palace walks a woman carrying a child in a basket, with another child walking beside her; blue sky, with clouds. Canvas, 21 by $27\frac{1}{2}$ in.

64

INTERIOR, with Ladies and Gentlemen.

CHARLES T. D. CREWS, Esq.

Anthony Palamedes.

Group of five ladies and three gentlemen playing and singing in a room; one lady is seated at a table, with a music-book open in front of her; two other ladies stand near her, and behind is a man playing a guitar; on the r. a gentleman in a broad-brimmed hat is talking to a lady, who is seated with a violin in her hand, and on the other side are a lady and gentleman conversing; on a chair near the table are some music-books and a sword. Panel, $18\frac{3}{4}$ by $24\frac{1}{2}$ in.

65

ADORATION OF THE SHEPHERDS.

DAVID P. SELLAR, Esq.

Rubens.

The Virgin enthroned, with the Child on her lap; four male figures on the l. and four female figures on the r.; one male and another female figure are kneeling in adoration; one female holds a book with a crown on it. Sketch. Panel, 13 by $20\frac{1}{2}$ in.

66

A CAVALRY SKIRMISH.

CHARLES BUTLER, Esq.

Philip Wouverman.

A steep hill, covered with combatants on horseback and on foot; among them is a man on a grey horse about to discharge his musket, and another on a brown charger, which is kicking, is firing a pistol; behind them are a standard-bearer and two other men engaged in combat. Canvas, 42 by 54 in.

LENT BY

PAINTER.

67

LANDSCAPE, with Figures.

R. S. HOLFORD, Esq.

Adrian and Isaac van Ostade.

A large inn by the roadside, at which several travellers have halted to bait : among them are two cavaliers, one on a grey horse, the other in the act of mounting a bay ; another group are seated at a table near the door of the inn, at which stand a man with a hurdy-gurdy and a boy with a fiddle, whose music has attracted a group of children ; farther off is a tilted waggon, from which a woman is about to step on to a chair held for her by a boy ; numerous other figures are standing about, some on the roof of a neighbouring outhouse ; in the foreground are two pigs near a trough ; distant landscape, with church spire on the l. Signed, on log in l. foreground, "A. V. Ostade" (A and V connected). Panel, 32 by 48 in.

68

ADORATION OF THE MAGI.

DAVID P. SELLAR, Esq.

Rubens.

Sketch for the large picture of the same subject.

The Virgin seated on the l., with the Child on her lap ; behind her St. Joseph, leaning on a stick ; one of the Magi on his knees is presenting the Child with a bowl of money ; behind him stands another with a gold vase, his train held up by a boy ; near them are two other Magi, one with a censer ; figures of soldiers beyond ; behind the Virgin is seen a stable, with a donkey and cow, and in front lies a broken column. Panel, 13 by 29½ in.

69

A WEDDING BREAKFAST.

W. G. RAWLINSON, Esq.

Anthony Palamedes.

Group of three ladies and five gentlemen seated round a table, on which are the remains of a repast ; the prominent figures, on the l., are a lady in a green and black dress, and a gentleman in a black dress and large black hat ; behind them is a man singing and playing a guitar. Panel, 18 by 28 in.

70

SEA-PIECE.

R. G. WILBERFORCE, Esq.

Jan van de Capelle.

View from the shore ; on the l. some passengers landing with their luggage from a boat ; other figures and boats beyond ; open sea on the r., with several boats in full sail ; cloudy sky. Canvas, 27 by 33½ in.

71

NATURAL HISTORY.

FREDERICK SELLAR, Esq.

Nicolaus Vroomans.

Various Dutch plants, insects, animals, &c., in a shady nook ; the subject of the Good Samaritan is seen through an opening in some trees to the r. Signed, in the r. corner, "N. Vroomans." Panel, 25 by 21 in.

LENT BY

PAINTER.

72

LANDSCAPE.

LORD HILLINGDON.

Philip de Koninck.

View over an extensive tract of flat country, interspersed with buildings and trees, and intersected by a winding river; in the l. distance is seen the sea; in the l. foreground are two figures on a road; blue sky, with clouds. 54 by 65 in.

73

DEPARTURE FOR THE CHASE.

DUKE OF WELLINGTON.

Philip Wouverman.

View over an extensive country intersected by a river, with steep hills in the distance; in front of a chateau on the r. are a number of ladies and gentlemen preparing to depart for the chase, some descending the steps of a portico, others already mounted; amongst them are a lady on a brown horse and a gentleman on a roan, which is kicking and plunging; advancing on the l. are a lady and gentleman, the latter with a hawk on his wrist, preceded by a man blowing a trumpet; a group of peasants on the extreme l.; sunlit sky, with dark clouds. Signed, in the r. corner, "PHLS W" (PHLS connected). Canvas, 29 by 41 in.

74

Portrait of A LADY.

R. S. HOLFORD, Esq.

Cornelis De Vos.

Half figure standing to r., nearly full-face; hands crossed in front, the r. holding a fan; dark dress, wide white tippet; curtain background. Panel, 28½ by 22 in.

75

VIEW OF DORT.

R. S. HOLFORD, Esq.

Albert Cuyp.

View on the Maas, with the town of Dort on the l.; moored to the quay are several fishing vessels, and a sloop at anchor; on the r. is a laden barge, alongside which is a timber-raft with three men on it; and, beyond, several small boats sailing away; sunrise on the r. Canvas, 26 by 75 in.

* * This canvas was at one time divided in the centre, and formed two pictures, the one on the l. being described as sunrise and the other as sunset.

76

A DOG DRINKING.

DAVID P. SELLAR, Esq.

Jan Fyt.

A large brown and white dog, with chain and red collar, about to drink out of a vessel; balustrade in the background. Canvas, 37 by 50 in.

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| LENT BY
77
REV. B. BANNING. | ITALIAN LANDSCAPE.

Jan Both. | PAINTER. |
|--|-------------------------------------|----------|
- Rocky and richly wooded landscape; in the l. foreground, on a road beneath a rising bank, are a group of three peasants and a donkey; other figures in the distance; on the r. rises a rocky eminence, the highest point of which is crowned by a castle; sunset sky. Signed, "J. Both." Canvas, 45 by 64 in.
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| 78
CHARLES T. D. CREWS, Esq. | Portrait of A LADY.

Cornelius van C. Jansen. | |
|--|---|--|
- Bust to l., three-quarter profile; black dress, wide white lace collar, with pink bow; wide sleeves, with white lace; dark background. Canvas, 26½ by 24 in.
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| 79
DUKE OF WELLINGTON. | RETURN FROM THE CHASE.

Philip Wouverman. | |
|----------------------------------|---|--|
- Extensive view over a wooded country, intersected by rivers, and dotted here and there with buildings; near the entrance to a chateau on the l. is a large party of ladies and gentlemen, with attendants, horses, and dogs; others are seen arriving from the opposite side; amongst those nearest the entrance are a gentleman who has alighted from a grey horse, and presents a hare to a lady, and another gentleman who is assisting a lady to dismount; behind them are huntsmen, variously occupied, a page holding a grey horse, and a blind man led by a dog; in the middle distance are a coach drawn by four grey horses, and several huntsmen watering their horses at a fountain adorned with an equestrian statue on the top; sunlit sky. Canvas, 28½ by 40½ in.
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| 80
DAVID P. SELLAR, Esq. | Portrait of A MAN.

Frank Hals. | |
|------------------------------------|---------------------------------------|--|
- Half-length figure, to l., of a man in a red coat and cap, pointing with his r. hand, his laughing face turned towards the spectator; light background. Signed, on the r., "F H" (F and H connected). Canvas, 30 by 24½ in.
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| 81
CHARLES T. D. CREWS, Esq. | LANDSCAPE AND FIGURES.

Jan and Andreas Both. | |
|--|---|--|
- Wooded and rocky landscape; on a road in the foreground are some peasants and a man on horseback driving cattle; rocky eminences on the r., on the summit of one of which is a castle; distant view on the l.; tall trees in the foreground on each side; blue sky, with light clouds. Canvas, 23 by 28 in.

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- | LENT BY | PAINTER. |
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- 82** LANDSCAPE.
CHARLES BUTLER, Esq. Paul Brill.
Numerous figures, cattle, and sheep scattered along a rising slope, on the summit of which is seen a castle; pond in the l. foreground; undulating country in the distance. Canvas, $6\frac{1}{2}$ by 8 in.
- 83** SKETCH OF AN ANGEL.
DAVID P. SELLAR, Esq. Rembrandt.
Small half-length figure of an angel with an aureole round its head. Panel, 10 by 9 in.
- 84** FIGHT BETWEEN A COOK AND A PEACOCK.
MARTIN H. COLNAGHI, Esq. Paul de Vos.
View over a flat open country; in the foreground a cock and a peacock fighting, a hen and chickens and two peahens looking on; blue sky, with clouds. Signed, on a stone in the r. corner, "P. de Vos fecit." Canvas, 53 by 70 in.
- 85** Portrait of AN OLD LADY.
R. S. HOLFORD, Esq. Jean Baptiste Greuze.
Said to be the painter's mother.
Bust to r., nearly full-face; black dress, open at the neck; large white cap, with blue ribbon; dark background. Canvas, $22\frac{1}{2}$ by $18\frac{1}{2}$ in.
- 86** GIRL WITH DOVE.
R. S. HOLFORD, Esq. Jean Baptiste Greuze.
Small three-quarter figure of a girl seated to l., leaning her arms on a table, and caressing a dove; white drapery; bare shoulders and limbs; grey background. Panel, 25 by 21 in.
- 87** Portrait of THE PAINTER.
R. H. BENSON, Esq. Jean Baptiste Greuze.
The celebrated genre and portrait painter; b. at Tournus in Burgundy, 1725; d. at Paris, 1805.
Bust to l., head turned over the l. shoulder; blue coat, with fur collar; wig; brown background. Canvas, $23\frac{1}{2}$ by $17\frac{1}{2}$ in.

LENT BY

PAINTER.

88

SKETCH OF A CAMP.

T. HUMPHRY WARD, Esq.

Antoine Watteau.

A party of soldiers and women reclining at the foot of a tree; on the l. a female standing in the opening of a tent; on the r. some men unloading forage from a cart close to a house. Panel, 10 by 12½ in.

89

LANDSCAPE, with Cattle.

R. S. HOLFORD, Esq.

Karel du Jardin.

A cow and three sheep in a meadow close to a wood; in the l. distance are seen the walls of a town on an eminence; blue sky, with clouds. Signed and dated, in the r. bottom corner, "K. du Jardin." Panel, 11 by 11 in.

90

LANDSCAPE AND CATTLE.

G. DARLINGTON SIMPSON, Esq.

Paul Potter.

On a gentle rise on the l. are a black cow lying down, and a reddish-brown young bull standing near her; farther off on the r. are two sheep and a cow under some pollard willows; cattle and horses in the distance; cloudy sky, lit up by a ray of sunshine. Signed and dated, "Paulus Potter f, 1647." Panel, 13½ by 15½ in.

91

THE RABBIT WARREN.

R. S. HOLFORD, Esq.

Paul Potter.

A sandy hill, with some scattered trees; in the foreground are two donkeys, one standing, the other lying down amongst thistles and other herbage; near them are a she-goat and two kids playing; beyond them sits a rabbit at the mouth of a burrow; on the r. lies an old he-goat, and a woman and another goat are seen on the farther side of the hill; sunset sky. Signed and dated, in the l. bottom corner, "Paulus Potter f, 1647." Panel, 17 by 16 in.

92

LANDSCAPE.

CHARLES T. D. CREWS, Esq.

Solomon van Ruysdael.

View on the road to Haarlem; in the foreground are some figures standing near a carriage with a pair of horses, which has stopped to bait; beyond, and behind some trees which overhang the road, are some cottages; further off on the r. is seen a church; in the l. foreground is a pool of water, and near it a man in a cart; blue sky, with clouds. Signed and dated, near the trunk of a tree in the l. foreground, "S V R, 1647" (V and R connected). Panel, 32½ by 43 in.

LENT BY

PAINTER.

93

Portrait of MARTIN LOOTEN.

R. S. HOLFORD, Esq.

Rembrandt.

There were several people of this name at Amsterdam in the time of Rembrandt.

Half figure, standing to r., nearly full-face; black dress and cloak, wide falling collar, large black hat; in his l. hand he holds a paper on which, with other writing, is inscribed his name, and the date 1632; dark background. Panel, 35 by 29 in.

94

ST. PHILIP BAPTIZING THE EUNUCH.

R. S. HOLFORD, Esq.

Jan and Andreas Both.

A rocky and wooded landscape, through the centre of which flows a river, bordered on the r. by high rocks covered with bushes and clusters of trees; at the edge of the stream stands St. Philip in the act of baptizing the eunuch; near them are two negro attendants and a third person; and on rising ground to the l., close to a clump of trees, are the rest of the eunuch's attendants and a carriage; sunset sky. Signed, in the foreground, "J. Both fecit" (J and B connected). Canvas, 55 by 64 in.

95

THREE HEADS.

R. G. WILBERFORCE, Esq.

Frank Hals.

Head of a man smoking a pipe; a woman is clasping him round the neck; the figure of another woman in the background. Panel, 17 by 18½ in. (octagonal).

96

L'EMBARQUEMENT DES VIVRES.

R. S. HOLFORD, Esq.

Nicholas Berghem.

View of a sea-port; in the foreground are peasants, cattle, &c., moving towards a vessel lying near the shore on the r.; among them may be noticed a boy pulling a sheep towards the boat, and another pushing it on; in the centre stands a young woman, with a brass pail on her arm, counting her money; behind her are a man with a faggot under his arm and a woman seated on some baggage; and farther off again, on the l., are two men reading bills pasted on the pedestal of a broken column; across the port, which is covered with a variety of vessels and boats, is seen high land, on the slope of which are a lofty beacon tower and other buildings. Signed and dated, on the l. bottom corner, "Berghem fe., 1654." Canvas, 24 by 33 in.

97

Portrait of A GENTLEMAN.

DAVID P. SELLAR, Esq.

Frank Hals.

Half-length to r., nearly full-face; black dress and black cloak, large black hat, white ruff; l. hand holds a pair of gloves; dark background. Canvas, 32 by 25 in.

LENT BY

PAINTER.

98

INTERIOR.

MISS ETHEL MORTLOCK.

Isaac van Ostade.

Interior of a cottage; an old woman, a man, two children, a dog, chickens, and various household implements; sky seen through an open window on the l. Signed and dated, in the foreground, "Isaak van Ostade, 16..." Panel, 13½ by 13½ in.

99

BOATS IN A CALM.

R. S. HOLFORD, Esq.

William Van de Velde.

View from the shore across a calm sea; on the r. are five men, one with a basket on his back, another with his hands behind him; near the shore is a small boat with a single sailor in it, and a fishing smack with six men on board; several large vessels in the offing; blue sky with clouds. Signed, on log in foreground, "W. V. V." Canvas, 13½ by 15 in.

100

RIVER SCENE.

R. S. HOLFORD, Esq.

Philip Wouverman.

A broad river, with boats in the distance, occupies the r. of the picture; moored to the bank in the foreground is a boat, with a plank to the shore, at the end of which a man is rolling a package; close by stand two pack-horses, a grey and a bay, while a dark-grey horse draws a loaded sledge, which a man pushes behind, up a steep hill on the l.; at the top of the hill, near a storehouse and a watch-tower, are a donkey laden with packages, and a group of figures, one of them a man with a spear; blue sky, with clouds. Signed, in the l. foreground, "PHLS W" (PHLS connected).

101

BOORS PLAYING AT SKITTLES.

R. S. HOLFORD, Esq.

David Teniers.

Landscape, with village inn and outhouse; in the foreground are five peasants playing skittles, four standing in a group near the pins, and the fifth in the act of throwing the ball; a woman is seen within the door of the inn. Signed, on log in l. corner, "D. Teniers f." Panel, 10½ by 13½ in.

102

LE MÉNAGE HOLLANDOIS.

R. S. HOLFORD, Esq.

Adrian van Ostade.

Interior of a cottage; a man and woman seated at a table on which are the remains of a repast; behind them stands a young man with a pipe in his hand; near the woman is a child; on the opposite side of the room are a girl playing with a dog, and a boy, leaning on the sill of a large window, looking at her; a cradle, a flax-winder, and various other household objects are distributed throughout the room. Signed and dated, on the r. bottom corner, "A V Ostade, 1661" (A and V connected). Panel, 13 by 11 in.

LENT BY

PAINTER.

103

MOUTH OF A RIVER.

DAVID P. SELLAR, Esq.

Solomon van Ruysdael.

View looking across a river towards a town; in the l. foreground is a boat with several figures in it; on the r., farther off, a sailing barge with flags flying, and other similar vessels beyond; blue sky, with clouds. Signed, on the barge, "SVR" (connected). Panel, $14\frac{1}{2}$ by $12\frac{1}{2}$ in.

104

HOLY FAMILY.

DUKE OF WELLINGTON.

Rubens.

Small figure of the Virgin seated, holding the Infant Saviour, Who stands on a blue curtain spread on a slab, and holds His hand to the little St. John who is held up by St. Elizabeth; St. Joseph in the background; a vase of flowers stands on the slab to the l. Copper, $9\frac{1}{2}$ by 10 in. (octagonal).

105

THE ALCHEMIST.

H.M. THE QUEEN.

Teniers.

(From Buckingham Palace.)

Interior of a laboratory; seated at a table, reading a book, which he holds with both hands, is an elderly man, wearing a dark-grey cloak bordered with fur, and a black cap; on the table are a large open book, an hour-glass, a bottle, and other books; open window above; in the back part of the room are seen two assistants busy at a dresser, which is covered with chemical apparatus. Signed, in the l. corner, "D. Teniers f." Panel, $13\frac{1}{2}$ by $15\frac{1}{2}$ in.

106

Portrait of A GIRL.

T. HUMPHRY WARD, Esq.

Dutch School.

Small three-quarter figure, standing to r., head turned slightly over r. shoulder; black dress, large white collar, close-fitting white cap; dark background. Panel, $27\frac{1}{2}$ by $20\frac{1}{2}$ in. (oval).

107

INTERIOR: Boors Smoking.

R. S. HOLFORD, Esq.

Adrian van Ostade.

Interior of a cottage, with six persons seated and standing round a small table; the nearest of them is an old man sitting cross-legged on a stool, with a pipe in his hand; on his l. another man leans back in his chair, with a jug in his hand, and converses with a woman on his l.; a third sits at the far side of the table, filling his pipe; next him is a fat fellow, with a dog at his feet, in the act of taking his pipe from his mouth to speak to a man on his l., who is leaning upon the back of a chair; at the back of the room are seen a step-ladder, a screen, and a projecting chimney. Signed and dated, on the chimney-piece, "A V Ostade, 1663" (A and V connected). Panel, $12\frac{1}{2}$ by 16 in.

LENT BY

PAINTER.

108

THE MARKET CART.

R. S. HOLFORD, Esq.

Philip Wouverman.

Landscape, with a horse and cart in the foreground; the driver sits sideways on the horse, and in the cart is a woman with a milk-can and a poultry coop; resting by the roadside is a woman nursing a child; a dog runs in front of the horse; blue sky, with clouds. Panel, 12 $\frac{3}{4}$ by 10 in.

109

LANDSCAPE: Coup de Soleil.

R. S. HOLFORD, Esq.

Jacob van Ruysdael.

Extensive view over a flat wooded landscape; houses in the foreground, and farther off on the l. the towers of a castle rising above the trees; in the immediate foreground are small figures of a man and dog; blue sky, with dark clouds, the middle distance lit up by a gleam of sunshine; Signed, in the centre foreground, "J Ruysdael" (J and R connected). Panel, 16 by 15 in.

110

BOERS CAROUSING.

R. S. HOLFORD, Esq.

David Teniers.

Courtyard of a village inn; a man and woman are dancing to the music of a hurdy-gurdy and a triangle, played by a man and a boy, standing on the l. near the house, at the door of which are a group of three men and a woman; beyond them are several peasants of both sexes near the paling of the courtyard: and in the foreground, on the r., is a man in a yellow jacket and red cap, seated on a form with his arm round the neck of a woman beside him; distant view of woods and cottages on the r. Signed, in the middle foreground, "D. Teniers f." Panel, 9 $\frac{3}{4}$ by 13 $\frac{1}{2}$ in.

GALLERY No. III.

OIL PAINTINGS—111-153.

LENT BY

PAINTER.

111

Portrait of FRANCISCO GOMEZ DE QUEVEDO.

DUKE OF WELLINGTON.

Velasquez.

The Spanish satirist; b. 1580; was secretary to Queen Anne, wife of Philip II. (see No. 156); he so injured his sight by constant reading, that he was unable to distinguish any object without the aid of glasses; d. 1645. Bust, three-quarter profile to l.; black cloak, spectacles; dark background. Canvas, 24 by 22 in.

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| LENT BY | | PAINTER. |
| 112 | VIEW IN VENICE. | |
| EARL OF NORMANTON. | | Canaletto. |

View on the Grand Canal, with the Foscari Palace in the distance ; numerous barges on the r. loading and unloading ; several gondolas in the foreground and near the l. side ; blue sky, with light clouds. Canvas, 22½ by 36 in.

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| 113 | EMBARCATION OF ST. PAULA FROM THE PORT OF OSTIA. | |
| DUKE OF WELLINGTON. | | Claude. |

In the foreground is a quay, down the steps of which the saint is descending towards a boat which is waiting to receive her ; she is accompanied by a youth, and followed by some females ; lofty buildings on either side of the water ; ships in the distance. Canvas, 19 by 15 in.

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| 114 | LAS GALLEGAS. | |
| LORD HETTESBURY. | | Murillo. |

Portraits of two fair and frail Galicians, well known, according to tradition, at Seville in the time of the painter.

Half figure of a girl, in a low bodice, with bare arms, leaning her elbows on the sill of an open window, and looking out ; behind her, on the l., is a woman holding the end of her shawl in front of her mouth. Canvas, 48½ by 40½ in.

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| 115 | PAN AND SYRINX. | |
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| H.M. THE QUEEN. | Rubens. |
| (From Buckingham Palace.) | |

Wooded landscape ; in the foreground Pan is seen bounding down a rugged bank in pursuit of the nymph, who, in trying to escape from him, has entered a pool in which grow a clump of rushes. Panel, 24 by 34½ in.

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| 116 | HOLY FAMILY. | |
| R. S. HOLFORD, Esq. | | Guido. |

The Virgin seated beneath a canopy, holding the Infant Saviour on her lap ; He embraces the little St. John, who stands on the r. holding a cross ; head of a lamb in the r. corner. Copper, 8 by 6¼ in.



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PAINTER.

The following four pictures, three of which have been graciously lent by H.M. The Queen, are of especial interest in connection with the approaching celebration of the fiftieth year of Her Majesty's reign.

117 THE FIRST COUNCIL OF HER MAJESTY THE QUEEN.

H.M. THE QUEEN.

Sir David Wilkie, R.A.

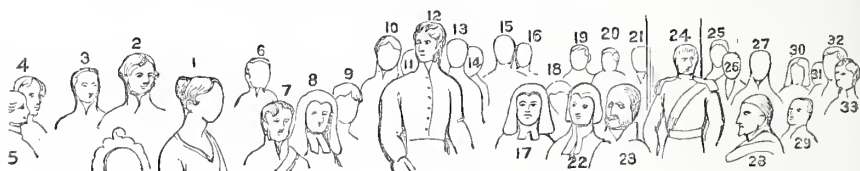
(From Windsor Castle.)

Exhibited at the Royal Academy in 1838 (No. 60), under the title:—

“Our Sovereign, the Queen Victoria, presiding at the Council, upon Her Majesty's Accession to the Throne on the 20th of June, 1837.”

The Queen is represented seated at the head of the council table and holds in her hand the declaration then addressed by Her Majesty to the Lords and others of the Council then assembled. Canvas, 59½ by 92½ in.

For the portraits introduced, see Key.



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| 1. HER MAJESTY. | 16. The Earl of Carli-le. |
| 2. The Duke of Argyll, Lord Steward. | 17. Lord Denman, Lord Chief Justice of the Court of Queen's Bench. |
| 3. The Earl of Albemarle, Master of the Horse. | 18. The Right Hon. T. Erskine, Chief Judge of the Bankruptcy Court. |
| 4. The Right Hon. G. Byng, Comptroller. | 19. Lord Morpeth, Chief Secretary for Ireland. |
| 5. C. C. Greville, Esq., Clerk of the Council. | 20. The Earl of Aberdeen. |
| 6. The Marquess of Anglesea. | 21. Lord Lyndhurst. |
| 7. The Marquess of Lansdowne, President of the Council. | 22. The Archbishop of Canterbury. |
| 8. Lord Cottenham, Lord High Chancellor. | 23. His Majesty the King of Hanover. |
| 9. Lord Howick, Secretary at War. | 24. The Duke of Wellington. |
| 10. Lord John Russell, Secretary of State for the Home Department. | 25. The Earl of Jersey. |
| 11. The Right. Hon. T. Spring Rice, Chancellor of the Exchequer. | 26. The Right Hon. J. W. Croker. |
| 12. Viscount Melbourne, First Lord of the Treasury. | 27. The Right Hon. Sir R. Peel, Bart. |
| 13. Lord Palmerston, Secretary of State for Foreign Affairs. | 28. H.R.H. The Duke of Sussex. |
| 14. The Right Hon. J. Abercromby, Speaker of the House of Commons. | 29. Lord Holland, Chancellor of the Duchy of Lancaster. |
| 15. Earl Grey. | 30. Sir J. Campbell, Attorney-General. |
| | 31. The Marquess of Salisbury. |
| | 32. Lord Burghersh. |
| | 33. The Rt. Hon. T. Kelly, Lord Mayor of London. |

118 HER MAJESTY THE QUEEN RECEIVING THE SACRAMENT AFTER THE CORONATION.

H.M. THE QUEEN.

C. R. Leslie, R.A.

(From Windsor Castle.)

Exhibited at the Royal Academy in 1843 (No. 74), under the title:—

“The Queen receiving the Sacrament (the concluding part of the ceremony of Her Majesty's Coronation), on the 28th June, 1838.”

The picture represents Her Majesty habited in the Dalmatic mantle (the

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coronation robe), having taken off the crown on approaching the altar, and wearing no jewels. The Peers and Peeresses, who had worn their coronets from the moment in which the Queen was crowned, have now put them off. Canvas, 37 by 73 in.

For the portraits introduced, see Key.



1. The QUEEN.
2. The Archbishop of Canterbury.
3. The Rev. Lord John Thynne.
4. Lord Willoughby D'Eresby, Hereditary Lord High Chamberlain, holding the Crown.
5. The Duke of Norfolk, Earl Marshal.
6. The Marquis of Conyngham, Lord Chamberlain.
7. The Bishop of London.
8. Lord Melbourne, First Lord of the Treasury, holding the Sword of State.
9. The Duke of Sutherland.
10. The Duke of Wellington, Lord High Constable of England.
11. H.R.H. the Princess Augusta.
12. H.R.H. the Princess Augusta of Cambridge.
13. The Princess Hobenlohe. [Robes.]
14. The Duchess of Sutherland, Mistress of the Robes.
15. H.R.H. the Duchess of Kent.
16. Lady Barbam, Lady in waiting.
17. Lady Caroline Lennox.
18. Lady Adelaide Paget.
19. Lady Fanny Cowper.
20. Lady Wilhelmina Stanhope.
21. Lady Mary Grimston.
22. The Marquess of Stafford.
23. The Earl of Mountcharles.

Train-bearers
to the
Queen.

Pages.

24. H.R.H. the Duke of Cambridge.
25. H.R.H. the Duke of Sussex.
26. Prince Ernest of Philipstahl.
27. The Duke of Argyll, Lord Steward.
28. Lady Mary Pelham, Lady in waiting on the Princess Augusta.
29. Hon. Miss Kerr, Lady in waiting on the Princess Augusta of Cambridge.
30. Lady Caroline Campbell, Lady in waiting on the Duchess of Cambridge.
31. Viscount Villiers, Lord in waiting on the Duchess of Cambridge.
32. Lady Flora Hastings, Lady in waiting on the Duchess of Kent.
33. Viscount Morpeth, Lord in waiting on the Duchess of Kent.
34. Viscount Emlyn, Lord in waiting on the Duchess of Gloucester.
35. Lady Caroline Legge, Lady in waiting on the Duchess of Gloucester.
36. The Duke de Nemours.
37. H.R.H. Prince George of Cambridge.
38. The Duke of Saxe Coburg.
39. The Chair of Edward the Confessor, in which the Queen was crowned.

119

Portrait of HER MAJESTY THE QUEEN.

ROYAL ACADEMY.

Sir Martin Archer Shee, P.R.A.

Exhibited at the Royal Academy in 1843 (No. 136), under the title:—

“Portrait of the Queen, in the robes worn by Her Majesty when delivering the royal speech on opening the Session of Parliament.”

Full-length, standing to l., in State robes, with a crown on her head, a roll of paper held in her l. hand; her r. hand rests on the arm of the throne. Canvas, 105 by 66 in.

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120 CHRISTENING OF H.R.H. THE PRINCE OF WALES.

H.M. THE QUEEN.

Sir George Hayter.

(From Windsor Castle.)

Exhibited at the British Institution in 1859 (No. 538), under the title:—
 "The Christening of His Royal Highness the Prince of Wales in the Chapel
 Royal, Windsor." Signed and dated, "Sir George Hayter, 1842, 1845."
 Canvas, 74 by 106 in.

For the portraits introduced, see Key.



1. The QUEEN.
2. H.R.H. the Prince of Wales.
3. The King of Prussia.
4. H.R.H. Prince Albert.
5. Chevalier Bunsen, the Prussian Minister.
6. The Lord Chancellor Lyndhurst.
7. Sir Augustus Clifford, Usher of the Black Rod.
8. The Duke of Sutherland.
9. The Marchioness of Lansdowne.
10. The Duchess of Northumberland.
11. H.R.H. the Duke of Cambridge.
12. H.S.H. Duke Ferdinand of Saxe Coburg Saalfeld.
13. H.R.H. Princess Augusta of Cambridge.
14. H.R.H. the Duchess of Cambridge.
15. H.R.H. the Duchess of Kent.
16. The Marquess of Anglesea.
17. The Duke of Richmond.
18. The Duke of Buccleuch.
19. Sir William Magnay, Bart., Sheriff of London and Middlesex.
20. Sir John Pirie, Bart., Lord Mayor of London.
21. The Right Hon. C. Shaw Lefevre, Speaker of the House of Commons.
22. The Earl Delawarr, Lord Chamberlain of the Household.
23. Sir James Clark, Bart., M.D.
24. The Right Hon. Mr. Pemberton Leigh.
25. Baron Stockmar.
26. The Earl of Liverpool, Lord Steward of the Household.
27. Lady Isabella Wemyss, Lady in waiting.
28. The Duchess of Sutherland.
29. The Earl of Aberdeen.
30. The Marquis of Lansdowne.
31. The Right Hon. Sir James Graham, Bart.
32. Lord Wharncliffe.
33. Baron Torre de Moncorvo, Portuguese Minister.
34. The Duke of Wellington, bearing the Sword of State.
35. Monsieur Van de Weyer, Belgian Minister.
36. Count de Ste. Aulaire, French Ambassador.
37. The Right Hon. Sir Robert Peel, Bart.
38. H.R.H. the Duke of Sussex.
39. Lord Ernest Bruce, Vice-Chamberlain of the Household.
40. The Earl of Jersey, Master of the Horse.
41. The Duchess of Buccleuch, Mistress of the
42. The Bishop of London. [Robes.]
43. The Archbishop of Canterbury.
44. H.R.H. Prince George of Cambridge.
45. The Archbishop of York.
46. H.S.H. Prince Edward of Saxe Weimar.
47. H.S.H. Prince Leopold of Saxe Coburg.
48. H.S.H. Prince Augustus of Saxe Coburg.
49. The Bishop of Norwich.
50. The Baptismal Font of the Royal Family, used since the Reign of Charles I.



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PAINTER.

121

THE FALCONER.

R. S. HOLFORD, Esq.

Titian.

Half figure standing in front, full-face, in black doublet with figured sleeves, and trunk hose; holding a falcon on his l. hand; in the l. corner are seen the head and fore-paws of a dog, which is jumping up at him; grey background. Canvas, $37\frac{1}{2}$ by $30\frac{1}{2}$ in.

122

THE ELEVATION OF THE CROSS.

R. S. HOLFORD, Esq.

Rubens.

Finished study for the picture in the Church of Notre Dame at Antwerp, painted in 1610.

In the centre is the Saviour attached to a lofty cross, which eight men are endeavouring to raise; on the l. stand the Virgin and St. John, and near them a group of women and children seated on the ground, one of them falling backwards in alarm; on the r. are four Roman soldiers on horse-back, one of whom, without a helmet, is extending his hand, in which he holds a club; numerous spectators in the background. Canvas, 27 by 51 in.

123

ADORATION OF THE MAGI.

H.M. THE QUEEN.

Rembrandt.

(From Buckingham Palace.)

The scene is laid in the interior of the stable; on the l. the Virgin, seated to r., with the Infant Saviour on her knees; one of the Magi, prostrate in front of her, is presenting an offering; two attendants kneel behind him; beyond this group stands the Ethiopian king, in the act of taking a casket from the hand of a servant; on the r. stands another Eastern king, his hand uplifted in astonishment at the sight of the Divine Child; an attendant on his r. holds a censer; in the background are a company of persons with camels; a ray of light from the star falls on the roof of the stable in the l. foreground. Signed and dated, "Rembrant, 1657." Panel, $47\frac{1}{2}$ by 40 in.

124

Portrait of A WOMAN.

R. S. HOLFORD, Esq.

Lorenzo Lotto.

Half figure standing to r., three-quarter profile; her r. arm leans on the elbow of a bench; she is attired in a party-coloured red and green dress, cut low on the shoulders, with puffed sleeves, and wears a curious head-dress with white bows; a large jewel hangs by a gold chain from her bodice; in her l. hand she holds a drawing of Lucretia, beneath which, on a table covered with red cloth, is a paper with the inscription, "Nec ulla impudica Lucretiæ exemplo vivet"; grey background. Canvas, 37 by $43\frac{1}{2}$ in.

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- 125** Portrait of COSMO DE' MEDICI.
R. S. HOLFORD, Esq. **Angelo Bronzino.**
 Son of Giovanni de' Mediei, a celebrated condottiere of the 15th century, who was the direct descendant of Lorenzo, the younger brother of the elder Cosmo; b. 1518; Duke of Florence 1537; Grand Duke of Tuscany 1569; d. 1574.
 Half figure standing to l., nearly full-face; black dress with dark green sleeves, white lace collar; over his shoulders is the collar of the Golden Fleece; in his l. hand he holds a handkerchief; dark background. Panel, 45 by 33½ in.
- 126** Portrait of PHILIP IV. OF SPAIN.
R. S. HOLFORD, Esq. **Velasquez.**
 B. 1598; succeeded his father, 1621; was a great patron of art, and the friend of Van Dyck and Velasquez, the latter of whom is said to have painted twenty-three portraits of him; d. 1665.
 Full-length, standing to r., three-quarter profile; leathern doublet with richly embroidered sleeves, and trunk hose, high leather boots and leather gloves; across his chest is a broad crimson scarf fastened on the r. shoulder; his r. hand holds a baton; his l. rests on the hilt of his rapier; on a table to the r., which is covered with a crimson cloth, is his plumed hat; dark background. Canvas, 81 by 47 in.
- 127** VIRGIN AND CHILD, with Saints.
R. S. HOLFORD, Esq. **Bonifazio Veneziano.**
 The Virgin seated under a ruined portico, with the Infant Saviour on her lap; He is in the act of embracing the infant St. John; on the l. are St. Lucy and St. Cecilia, and on the r. St. Peter and St. Catherine; rocky landscape, with hills and buildings seen in the background, on either side of the portico. Canvas, 43 by 68 in.
- 128** Figure of ADAM.
R. S. HOLFORD, Esq. **School of Tintoretto.**
 Full-length nude figure of a man lying in a rocky landscape, head and r. arm resting on a stone. Canvas, 39 by 62 in.
- 129** PORTRAIT OF CATERINA CORNARO, QUEEN OF CYPRUS.
R. S. HOLFORD, Esq. **Titian.**
 Niece of Andrea Cornaro, a Venetian noble; was declared a daughter of St. Mark, and m. in 1572 to Giacompo Lusignano, King of Cyprus; at his death in 1574 was declared Queen, but abdicated in favour of the Republic in 1589.
 Half figure standing to l., three-quarter profile; striped green and gold dress, open in front, with short sleeves, showing white under-sleeves; pearl necklace and earrings; high pointed head-dress, richly jewelled, with the ends falling down behind; red rose in her bosom; in her l. hand she holds a marten with a collar round its neck; dark background; landscape seen through an open window on the l. Canvas, 38 by 30 in.

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| 130 | THE SUPPER AT EMMAUS. |
| NATIONAL GALLERY OF IRELAND. | Titian (attributed to). |

The Saviour, seated at a table covered with a white cloth, fronting the spectator, in the act of breaking bread; at the end of the table, on the l., is seated one of the disciples, his hand raised, as if to stop a boy who is bringing in a dish; opposite him, on the r., the other disciple is rising and leaning forward. The scene is laid in an open portico, and a mountainous landscape is seen in the distance through the arches. Canvas, 60 by 79 in.

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| 131 | THE AGONY IN THE GARDEN. |
| DUKE OF WELLINGTON. | Correggio. |

On the l. Christ kneeling, with His hands outstretched and eyes looking up to heaven; above Him is seen an angel floating in the air; the figures of the Saviour and the angel are bathed in light; in the distance are the disciples sleeping; and through the stems of the olive-trees appears a mountain, on which the first light of dawn is breaking. Panel, 15 by 16 in.

This picture was taken after the battle of Vittoria from the carriage of Joseph Buonaparte. The Duke of Wellington restored it to Ferdinand VII., who sent it back to him as a present.

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| 132 | Portrait of A DUCHESS SFORZA. |
| R. S. HOLFORD, Esq. | Titian. |

Half figure standing to l., three-quarter profile; dark dress, cut low over the shoulders and trimmed with fur; pearl necklace, with pendant, which she is holding in her r. hand; jewelled turban; red curtain background. Canvas, 34 by 29 in.

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| 133 | HOLY FAMILY. |
| R. S. HOLFORD, Esq. | Titian. |

Wooded landscape; on the l. the Virgin seated under a tree, the Infant Saviour standing on her lap and leaning forward towards the little St. John, who is approaching with a lamb in his arms; beyond the latter, St. Joseph is seated, leaning his head on his l. hand, and holding a fruit in his r.; in the r. middle distance is seen a servant leading an ox and an ass; three angels hover above; another lamb in the l. corner. Canvas, 31 by 45 in.

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134

PORTRAIT GROUP.

R. S. HOLFORD, Esq.

Jacopo Bassano.

Half-length figures of three men and a boy; the man on the r. has an open book in his l. hand and a pen in his r.; the centre figure, clad in a fur-lined cloak, holds an astrolabe in his hand; the l. hand figure, in a red cloak, has his r. hand outstretched above the head of the boy, who is holding up three books, the top one open. Canvas, 43 by 67 in.

135 Portrait of DON GASPAR DE GUZMAN, CONDE DUQUE
D'OLIVAREZ.

R. S. HOLFORD, Esq.

Velasquez.

The celebrated Spanish statesman; b. 1587; Minister to Philip IV.; contemporary of Buckingham and Richelieu; patron of Velasquez; d. 1645. Full-length, standing to l., three-quarter profile; black figured doublet and hose, and black cloak, both with the green Cross of Alcantara embroidered on them; gold chain over his shoulder; his l. hand rests on the hilt of his rapier; his r., holding a riding whip, rests on a table covered with red velvet, on which also lies his tall black hat; grey background; red curtain in r. hand top corner. Inscribed, in the l. bottom corner, "El conde Duque." Canvas, 85 by 50 in.

136

HOLY FAMILY.

R. S. HOLFORD, Esq.

Gaudenzio Ferrari.

The Virgin kneels in adoration over the Infant Saviour, Who lies at her feet, supported by three child-angels; two others hover above holding a scroll; on the l. of the Virgin kneels a bishop with his mitre beside him; on her r. is St. Joseph with a staff, uncovering his head; stable on the r., distant landscape on the l. Panel, 59 by 45 in.

137

Portrait of LEONORA, DUCHESS OF TUSCANY.

R. S. HOLFORD, Esq.

Angelo Bronzino.

Daughter of Don Pedro de Toledo; m. Cosmo de' Medici, 1st Grand Duke of Tuscany. (See No. 125.)

Half figure to l., nearly full-face; richly embroidered and jewelled black robe, figured bodice and lace collar, pearl necklace and earrings; the r. hand rests upon the l. arm; the l. hand is gloved, and holds a handkerchief; dark background. Panel, 44 by 33½ in.

138 Portrait of ALFONZO D'ESTE II., DUKE OF FERRARA.

R. S. HOLFORD, Esq.

Dosso Dossi.

Well known in connection with the misfortunes of Tasso; d. 1597.

Full-length, standing to l., bare-headed, three-quarter profile; steel gorget

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and short jacket of chain mail, light-coloured doublet over a cuirass, yellow trunk hose striped and slashed with blue, bare knees, white leggings; his r. hand grasps a *martel de fer*, the butt end of which rests on a rock beside him; on his l. is the stem of a tree; landscape background. Canvas, 81 by 44 in.

139

Portrait of A MAN.

R. S. HOLFORD, Esq.

Tintoretto.

Half figure standing to l., three-quarter profile, bare-headed; black dress; his r. arm rests on the sill of an open window, through which is seen a river crossed by a bridge, with buildings and hills beyond; dark background. Canvas, 43 by 34 in.

140

Portrait of ANNE, COUNTESS OF BEDFORD.

LORD LECONFIELD.

Van Dyck.

Daughter of Robert Carr, Earl of Somerset; m. William, 5th Earl of Bedford, afterwards, 1694, Duke of Bedford; she was the mother of the celebrated Lord Russell, who was beheaded in 1683.

Three-quarter figure standing to l., nearly full-face; blue silk dress, cut low, short sleeves; grey scarf over her l. shoulder and r. arm; pearl necklace and earrings; she is drawing a glove on her r. hand; curtain and landscape background. Canvas, 53 by 43 in.

141

HOLY FAMILY.

EARL OF CARNARVON.

Rubens.

The Virgin, seated at the foot of a tree, with the Infant Saviour in her arms; in front of them is the little St. John, held by his mother Elizabeth; beyond, on the l., is Zacharias offering the Saviour a branch with fruit on it; a lamb in the l. hand corner; behind the Virgin stands St. Joseph. Canvas, 104 by 73 in.

142 Portrait of ELIZABETH, COUNTESS OF DEVONSHIRE.

LORD LECONFIELD.

Van Dyck.

Daughter of William Cecil, 2nd Earl of Salisbury; m. William, 3rd Earl of Devonshire; d. 1689.

Three-quarter figure standing to l., nearly full-face; white satin dress cut low, with bows of green ribbon; pearl necklace and earrings; in her r. hand is a bunch of red roses, with her l. she holds the skirt of her dress; red curtain background; landscape seen through an open window on the l. Canvas, 63 by 42 in.

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PAINTER.

143

Portrait of THE PAINTER.

LORD LECONFIELD.

Murillo.

Bartolomé Estéban Murillo, the celebrated Spanish painter; b. at Seville, 1617; d. 1682.

Bust to r., r. hand showing, nearly full-face; dark dress, white lace collar, dark background. Painted looking out of an oval frame, the edge of which is grasped by his r. hand; on a ledge on which the frame rests are a palette, brushes, and drawing materials, and a scroll with the following inscription: "Bart^{us} Murillo seipsum depingens pro filiorum votis ac precibus explendis." Canvas, 47 by 40 in.

144 Portraits of THOMAS HOWARD, EARL OF ARUNDEL, and
HIS GRANDSON.

SIR HENRY BEDINGFELD, BART.

Van Dyck.

Son of Philip, Earl of Arundel; b. 1580; m. Aletheia, daughter of the 7th Earl of Shrewsbury; was the first collector of works of art in England; the famous collection of inscriptions known as the Arundel marbles was brought by him to England; d. 1640. His grandson Henry, afterwards 6th Duke of Norfolk, was the child of his second son, Henry Frederick, Earl of Arundel.

Full-length figures; the Earl bare-headed, in armour, holding a baton in his r. hand, stands to l., with his l. hand on the boy's l. shoulder; the latter, dressed in red silk, with a rosary across his r. shoulder, holds a paper in his r. hand, his l. rests on his hip; curtain and landscape background. Canvas, 96 by 54 in.

145

Portrait of MRS. TOWNLEY WARD.

HENRY HUCKS GIBBS, ESQ.

George Romney.

Eleanor, daughter of William Hucks, Esq., of Knaresborough; m. Henry Townley Ward, Esq.

Full-length, standing in front, three-quarter profile to r., leaning her l. arm on a pedestal; white dress, red cloak thrown behind her; landscape background. Canvas, 87 by 55 in.

146 Portrait of ANNE, COUNTESS OF CHESTERFIELD.

EARL OF CARNARVON.

Thomas Gainsborough, R.A.

Daughter of Rev. Robert Thistlethwayte, D.D., of Norman Court and Southwick Park, Hants; m. 1777, Philip, 5th Earl of Chesterfield (see No. 152); d. 1798.

Full-length, seated to r. on a terrace beneath a tree, three-quarter profile; her l. arm rests on the parapet; blue and white dress; flowered gauze scarf; hair turned back and powdered; distant landscape on the r. Canvas, 86 by 61 in.

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147

LANDSCAPE.

CHARLES E. J. ESDAILE, Esq.

Thomas Gainsborough, R.A.

On a road winding through a wood are three men and a woman on horse-back; the latter sits on the horse sideways, holding a basket of eggs on her lap; on the r., in the foreground, are two cows drinking in a pond, and through the trees to l. is seen a church-tower; cloudy sky, lit up by the setting sun. Canvas, 47 by 66 in.

148 Portrait of MARY ANNE, COUNTESS OF BUCKINGHAMSHIRE.

MARQUIS OF LOTHIAN.

Thomas Gainsborough, R.A.

Daughter of Sir Thomas Drury, Bart.; m. 1761, John, 2nd Earl of Buckinghamshire (see No. 150).

Full-length, standing nearly in front, full-face; her r. arm leaning on a parapet, on which are lying her robes and coronet; light dress, yellow gauze scarf round her waist, black velvet bracelets; architectural and curtain background; distant landscape on the r. Canvas, 91 by 57 in.

149

VENUS AND ADONIS.

W. CUTHBERT QUILTER, Esq., M.P.

J. M. W. Turner, R.A.

Venus, undraped, reclines upon a couch covered with drapery, and endeavours to detain Adonis, who stands before her holding four dogs in a leash; Cupid sprawling on the ground, lays hold of Adonis' r. heel; above, among the trees, hover other Cupids; mountainous landscape in the l. distance. Signed, in the r. corner, "J. M. W. Turner." Canvas, 59 by 47 in.

150 Portrait of JOHN HOBART, 2nd EARL OF BUCKINGHAMSHIRE.

MARQUIS OF LOTHIAN.

Thomas Gainsborough, R.A.

B. 1723; M.P. for Norwich and afterwards for Norfolk; succ. his father, 1756; Ambassador to Russia, 1762; Lord Lieutenant of Ireland, 1777-80; d. 1793. (See No. 148.)

Full-length, standing in front, with his legs crossed and his l. hand resting on the pedestal of a column, three-quarter profile to l.; blue velvet coat and breeches, white and gold waistcoat; in his robes as Lord Lieutenant; architectural and curtain background. Painted about 1760. Canvas, 91 by 57 in.

151

A DELL IN HELMINGHAM PARK.

JOHN M. KEILLER, Esq.

John Constable, R.A.

Stream in the foreground, overhung by lofty trees, and crossed by a rustic foot-bridge; a cow drinking in the stream; stags seen through the trees to r.; a man in a red coat approaching the bridge from the l. Canvas, 43 by 51 in.

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| LENT BY | PAINTER. |
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- 152** Portrait of **PHILIP STANHOPE, 5th EARL OF CHESTERFIELD.**
- EARL OF CARNARVON.** **Thomas Gainsborough, R.A.**
- Philip Stanhope, Esq., of Mansfield Woodhouse; b. 1755; succeeded his kinsman, the celebrated Earl of Chesterfield, as 5th Earl, 1773; d. 1815. (See No. 146.)
- Full-length, reclining on a bank beneath overhanging trees, three-quarter profile to l.; red coat, top boots; his r. hand rests on the head of a large dog; in his l. he holds a hat and stick; landscape background. Canvas, 86 by 61 in.
-
- 153** Portrait of **ISABELLA, COUNTESS OF GLENCAIRN.**
- REV. THOMAS A. HOLLAND.** **George Romney.**
- Daughter of Henry David, 10th Earl of Buchan, and sister of the famous Lord Erskine; m. 1st, 1770, Will. Leslie Hamilton, Esq.; 2nd, 1785, John, 15th Earl of Glencairn; d. 1824.
- Full-length, standing to l., at the top of a flight of steps, three-quarter profile; her r. elbow rests on a pedestal, over which hangs a red curtain; she holds a book in her l. hand; black dress, cut low; white scarf. Canvas, 84 by 54 in.

GALLERY No. IV.

OIL PAINTINGS, &c.—154-206.

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| LENT BY | PAINTER. |
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- 154** Portrait of **A GENTLEMAN.**
- R. S. HOLFORD, Esq.** **Palma Vecchio.**
- Half-length figure standing to r., nearly full-face; black surtout with gold braid, red sleeves; flat black cap; his r. hand grasps a dagger, his l. holds the hilt of his sword; green curtain background. Panel, 42 by 29 in.
-
- 155** **THE MAN OF SORROWS.**
- STEPHEN TUCKER, Esq.** **Ludovico Caracci.**
- Bust to l., nearly full-face, of the Saviour crowned with thorns; red drapery; dark background. Panel, 19 by 14½ in.

LENT BY

PAINTER.

156

Portrait of ANNE OF AUSTRIA.

SIR JOHN P. DE GEX.

Coello.

Daughter of the Emperor Maximilian II.; m. as his 4th wife, her uncle Philip II. of Spain.

Three-quarter figure standing to l., three-quarter profile; the r. hand rests on a table, l. hand holds a pair of gloves; red bodice, richly embroidered with gold and jewels, wide open sleeves, red skirt, under-sleeves of white satin striped with gold, lace ruff, jewelled head-dress; dark background. Canvas, 41 by 30 in.

157 Portrait of One of the Children of SIR JOHN THYNNE.

MARQUIS OF BATH.

School of Holbein.

Sir John Thynne married a sister of Sir Thomas Gresham, and had seven children.

Full-length of a child standing to r., three-quarter profile; black dress, green figured sleeves, white apron and cap; gold chain round its neck, with cross; it holds two cherries in its r. hand, and in its l. a rattle attached by a chain to its waist; dark background. Inscribed, "xv. MAII MDLXXII. ÆTAT. MENS. X." Panel, 33 by 26 in.

158 Portrait of DON LUIS DE HARO, MARQUIS OF CASPIO.

R. S. HOLFORD, Esq.

Murillo.

A nephew of Olivarez (see No. 135), and prime minister of Philip IV.

Half figure to l., nearly full-face; dark figured dress, black cloak, stiff white ruff; long hair flowing over his shoulders; landscape background. Painted in an oval. Canvas, 31½ by 23½ in.

159

A LEGEND.

CHARLES BUTLER, Esq.

Domenico Campagnola.

Wooded landscape, with large building on rising ground to the l.; in the foreground two men, one, in a red cap, holding a halberd, the other drawing his sword, about to attack a monster which is on his l.; other figures in the distance, with houses and lofty hills beyond. Canvas, 29 by 33 in.

160

Portrait of POPE INNOCENT X.

DUKE OF WELLINGTON.

Velasquez.

Giovanni Battista Panfilì; b. 1571; elected Pope 1644; d. 1655.

Bust, nearly full-face; red cape and cap; dark background. Canvas, 31 by 27 in.

Another at Rome (not com.)

LENT BY

PAINTER.

161

HOLY FAMILY.

MARQUIS OF BATH.

Titian.

The Virgin seated under an overhanging tree, holding the Child in her arms, her head bending over Him and touching His face; opposite is sitting St. Joseph; in the background, on the r., is a high wooded hill, on the summit of which is a round tower. Panel, $17\frac{1}{2}$ by 24 in.

162

HOLY FAMILY AND THE SHEPHERDS.

CHARLES BUTLER, Esq.

Bonifazio Veneziano.

The Virgin seated, holding in her lap the Child, Who is in the act of blessing a kneeling shepherd, near whom kneels another shepherd; on the r. of the Virgin is seen St. Elizabeth, holding the little St. John, and St. Joseph; wooded landscape and ruins in the background. Panel, 35 by 52 in.

163

Portrait of A LADY.

CHARLES BUTLER, Esq.

Bernardino Licinio.

Half figure standing to l., three-quarter profile; white dress under a black cloak with cape, black head-dress; her r. hand holds an open book, which rests on a marble slab inscribed "MDXXII."; dark background. Panel, 31 by 27 in.

164

SUSANNAH AND THE ELDERS.

MARQUIS OF BATH.

Bassano.

Susannah seated on the edge of a fountain, with her feet in the water; the elders, one in a red cap, approach from the r.; the scene is in a garden shaded with pomegranate trees, and a hilly landscape is seen in the distance. Canvas, 28 by 38 in.

165

Portrait of A LADY.

R. H. BENSON, Esq.

Jacopo Bassano.

Half figure to l., three-quarter profile; black and gold dress, with white front; white chemisette, figured with gold, with high collar; pearl necklace; gold chain and jewel pendant; jewels in her hair; dark background. Canvas, 30 by 25 in.

166 Portrait of One of the Children of SIR JOHN THYNNE.

MARQUIS OF BATH.

School of Holbein.

See No. 157.

Full-length, standing in front, nearly full-face; stiff white dress and white helmet-shaped cap, both embroidered with gold and jewels; white apron; gold chain and jewelled cross hung round its neck; its l. hand holds a rattle, attached to its waist by a chain; dark background. Inscribed, "VIII. OCTOB. M.D.LXIII, ÆTAT. MENS. VI."

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| LENT BY | PAINTER. |
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- 167** **IL CARDELLINO.**
- COLONEL STERLING.** **School of Raphael.**
- Copy of the famous picture the "Madonna del Cardellino" in the Tribune of the Uffizi at Florence.
- The Virgin seated on a stone, in a landscape; the Infant Christ stands at her knee caressing a goldfinch (hence the name of the picture) which the little St. John is presenting to Him; in her l. hand the Virgin holds an open book; in the background is seen a river crossed by a bridge, with a town and mountains beyond. Panel, 42 by 30 in.
- 168** **STUDY OF A HEAD.**
- R. S. HOLFORD, Esq.** **Leonardo da Vinci.**
- Head of the Virgin turned to l. and bent down. Said to be a study for the head in the "Vierge aux rochers." Monochrome. Panel, 9½ by 9½ in.
- 169** **VIRGIN AND CHILD AND JOHN THE BAPTIST.**
- HENRY WILLETT, Esq.** **Matteo di Giovanni da Siena.**
- Small half-figure of the Virgin, holding the Child in her r. hand; His hands raised in the act of blessing; on her r. St. John the Baptist, on her l. St. Michael; gold background. Panel, 22½ by 16 in.
- 170** **Portrait of A LADY.**
- R. S. HOLFORD, Esq.** **Lorenzo Lotto.**
- Half figure seen in front, nearly full-face; black dress with lace sleeves and lace chemisette; large black turban head-dress, with gold medallion; richly wrought gold chain, with pendant, round her neck; hands gloved; on a balustrade in front of her is a small long-haired dog; a marten boa lies on her l. arm; trellis-work, foliage, and sky in the background; a bird is sitting on a branch on the l. Canvas, 36 by 28 in.
- 171** **VIRGIN AND CHILD.**
- R. S. HOLFORD, Esq.** **Fra Bartolommeo.**
- Three-quarter figure of the Virgin seated to l., nursing the Infant Saviour on her lap; dark background. Panel, 38 by 29 in.
- 172** **VIRGIN AND CHILD.**
- MRS. OMAN.** **Francia.**
- Three-quarter figure, less than life-size, of the Virgin seated to r., with an open book in her l. hand, and the Infant Saviour on her lap; in His l. hand He holds a bird; His r. is raised in the act of blessing; wooded and hilly landscape with a lake and buildings. Panel, 27 by 22½ in.

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- 173** **VIRGIN AND CHILD.**
- COLONEL STERLING.** **Raphael.**
- Half figure of the Virgin seated, the Child standing and clasping her round the neck. Cartoon, 28 by 21 in.
-
- 174** **HOLY FAMILY.**
- R. S. HOLFORD, Esq.** **Sodoma.**
- Small full-length figure of the Virgin kneeling and bending over the Infant Saviour, Who is seated on the ground with the little St. John beside Him; behind the Virgin St. Joseph is seated leaning on a staff; on the l. are two kneeling angels; landscape background. Panel, 42 by 42 in. (circular).
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- 175** **VIRGIN AND CHILD.**
- R. H. BENSON, Esq.** **Tommaso di Fadino.**
- Three-quarter figure of the Virgin seated to l., holding the Child on her lap; landscape background. Inscribed, on a small scroll in the centre at the bottom, "Thomas de Fadinis." Panel, 28 by 20 in.
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- 176** **VIRGIN AND CHILD.**
- DAVID P. SELLAR, Esq.** **Benozzo Gozzoli.**
- In the foreground the Virgin kneeling in adoration over the Child, Who lies on a red cushion on the ground; behind her, on the r., is seen the stable, with a donkey and a cow and two female figures; above the Saviour hover three angels, holding the star; farther off, on the l., are seen the shepherds tending their flocks, and above them in the sky is the heavenly host. Canvas, 43 by 32 in.
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- 177** **LA COLOMBINE.**
- R. S. HOLFORD, Esq.** **Bernardino Luini.**
- Half figure of a girl in a figured loose white dress, fastened in front with a brooch, and blue cloak over the l. shoulder, which is bare; she holds some jasmine blossom in her r. hand on her lap, and some other flowers in her l.; dark foliage background. Panel, 28 by 24 in.
-
- 178** **MATER DOLOROSA.**
- LORD HEYTESBURY.** **Juan Juannes.**
- Head to l., looking up; nun's head-dress; gold background. Panel, 14 by 10 in.

LENT BY

PAINTER.

179 VIRGIN AND CHILD AND ANGEL.**HENRY WILLETT, Esq.****Piero Pollaiuolo.**

Small three-quarter figure of the Virgin seated, holding the Child standing on her lap; on the l. is an angel holding a vase of flowers; landscape background. Panel, 18 by 12½ in.

180 VIRGIN AND CHILD.**R. H. BENSON, Esq.****Carlo Crivelli.**

Small full-length figure of the Virgin, in a rich gold brocade dress, enthroned, holding the Child standing on her lap; on the marble step of the throne are two pears and a fly; gold background. Inscribed on the step, "CAROLUS CRIVELLUS PINXIT 1472." Panel, 38 by 17 in.

181 VIRGIN AND CHILD.**CHARLES BUTLER, Esq.****School of Giotto.**

Small figure of the Virgin enthroned, holding the Child in her arms; behind the throne stand four female saints and at the foot four male saints, two on each side. Gold background. Panel, 24 by 10½ in. (arched top).

182 MARRIAGE OF THE VIRGIN.**R. H. BENSON, Esq.****Florentine School.**

Composition of fourteen small figures. St. Joseph, whose rod has blossomed and bears a dove which has alighted upon it, is putting the ring on Mary's finger in front of the High Priest; to the l. are the disappointed suitors breaking their barren rods, and two trumpeters; on the r. behind Mary are two women and a child; gold background. Panel, 9 by 14½ in.

183 ALLEGORY AND MIRACLE.**CHARLES BUTLER, Esq.****Matteo di Giovanni da Siena.**

A number of small figures in a landscape; on the l. a man, with a spear in his r. hand, is escaping from a castle, holding a child in his l. arm; to the r. a company of armed men on horseback and on foot, apparently pursue him; he again appears in front of them, standing at the edge of a river looking back; while the child, through the intervention of a friendly deity who appears in the sky, is being carried through the air on the spear across the water, and appears again on the opposite side borne off in safety in the arms of his original preserver; water and hills in the distance. Panel, 15 by 42 in.

LENT BY

PAINTER.

184

FOUR SAINTS.

NATIONAL GALLERY OF IRELAND.

Andrea del Sarto.

Four small kneeling figures of saints; the first, beginning on the l., is St. Francis, the second St. Lawrence, the third St. Jerome, and the fourth St. Dominic.

This and No. 193 formed portions of a predella, two other parts of which, belonging to the Earl of Warwick, were exhibited in the Old Masters Exhibition of 1878 (Nos. 209 and 212). Panel, (each) 7 by 7 in.

185

THE TRINITY AND THE VIRGIN ENTHRONED.

R. H. BENSON, Esq.

Taddeo Gaddi (ascribed to).

Small figures; the Father above, holding the world in His l. hand; from Him proceeds the Holy Ghost in the form of a dove towards the Son, Who holds a sceptre in His r. hand, and in His l. an open book, with the words "EGO SUM VIA ET VERITAS ET VITA"; to the r. the Virgin, placed in equal honour with the Son; below are four kneeling angels, two of them offering flowers; gold background. Panel, 35 by 19½ in. (arched top).

186

MEETING OF THE VIRGIN AND ST. ELIZABETH.

R. H. BENSON, Esq.

School of Domenico Ghirlandaio.

Two small figures; St. Elizabeth, on the r., kneels with hands extended in front of the Virgin; wooded and hilly landscape, with a river running through the centre, and a town on an eminence on the r. Panel, 20 by 14 in.

187

SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

CHARLES BUTLER, Esq.

Giovanni di Paolo da Siena?

(1) His birth. Interior of a room; small figures of Elizabeth, Zacharias, St. John, and two attendants. (2) St. John departing to the wilderness. Small figure of the saint issuing from a building on the l., and another similar figure of him on the r. ascending a rocky pass. Panels, (1) 12 by 14½ in., (2) 12 by 19 in.

188

SCENES FROM THE LIFE OF ST. JOHN THE BAPTIST.

CHARLES BUTLER, Esq.

Giovanni di Paolo da Siena?

(1) Baptism of Christ. Small figures of the Saviour in the water, and St. John on the brink in the act of baptising Him; the Father represented in the clouds; and other figures. (2) Head of St. John the Baptist brought in on a charger. Small figures of Herod and two other persons at a table; the head presented by a kneeling page; the daughter of Herodias and two others standing by. Panels, (1) 11½ by 17 in., (2) 11½ by 14½ in.

LENT BY

PAINTER.

189

ALTAR-PIECE.

COLONEL STERLING.

Cola dell' Amatrice.

The Virgin enthroned, with the Child seated on a cushion on her lap; on the l. stands St. Peter as a Pope, presenting the keys to the Child; St. Francis kneels in front on the l., and behind him stands St. Januarius; on the step of the throne is the date, "NO DNI MDXII.," and on a scroll beneath is the following inscription, "... excellens Cola Magister Pictor Amatricius nobile pinxit opus"; gold background. Panel, 70 by 63 in.

190

CORONATION OF THE VIRGIN.

MARQUIS OF BATH.

Siennese School.

Christ in the act of placing a crown on the head of the Virgin; two angels hold up a canopy behind and two kneel in front; six figures of saints standing, three on either side; gold background. Panel, 31 by 19 in. (arched top).

191

VIRGIN AND CHILD SURROUNDED BY ANGELS.

R. H. BENSON, Esq.

Flemish School.

Small half-figure of the Virgin seated to r., with hands clasped, the Child lying on a cushion on her lap, which is held up by an angel on the r.; three other angels adoring. Panel, 14 by 11½ in.

192

BATTLE SCENE, WITH AMAZONS.

CHARLES BUTLER, Esq.

Matteo di Giovanni da Siena.

A number of male and female figures on horseback, fighting; town seen on a height to the l. Panel, 15 by 41 in.

193

PIETÀ, AND TWO SAINTS.

NATIONAL GALLERY OF IRELAND.

Andrea del Sarto.

See No. 184.

In the centre panel is represented the dead body of the Saviour, supported by the holy women; landscape background. In the l. panel the kneeling figure of St. Peter, and in the r. panel that of St. Apollonia. Panel, the centre 9 by 18½ in.; the sides, (each) 7 by 7 in.

194

CORONATION OF THE VIRGIN.

R. H. BENSON, Esq.

School of Giotto.

Christ in the act of placing the crown on the head of the Virgin; below, four angels kneeling offer gifts of flowers; gold background. Panel, 17 by 15½ in. (arched top).

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| LENT BY | PAINTER. |
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- 195 THE FLIGHT INTO EGYPT.
- R. H. BENSON, Esq. Cosimo Tura.
- The Virgin, holding the sleeping Child, is seated on the ass, which St. Joseph, clad in a scarlet robe, leads by a cord; rocky background; dawn breaking. Panel, 15 by 15 in. (circular).
- 196 THE MAN OF SORROWS.
- CHARLES BUTLER, Esq. Milanese School.
- Half figure of Christ, in a red robe, wearing the crown of thorns, His hands, showing the stigmata and tied with a cord, crossed on His breast; dark background. Panel, 20½ by 14½ in.
- 197 THE ORDEAL BY FIRE.
- R. H. BENSON, Esq. Masaccio (ascribed to).
- Interior of a chamber; on the l. a monk, with a cross in his hand, is kneeling to receive the blessing of his patron saint before entering the fire; on the r. he is seen standing, holding up the cross, unharmed by the flames, before two groups of lay spectators. Panel, 10 by 26½ in.
- 198 PIETÀ.
- R. H. BENSON, Esq. Lorenzo Costa.
- Two angels supporting the body of Christ in the tomb; blue background. Panel, 22 by 29 in.
- 199 A DIPTYCH.
- CHARLES BUTLER, Esq. Jacopo da Casentino.
- Two full-length figures of saints on either panel; St. Jerome and St. Francis on the l.; St. John the Baptist and St. Anthony on the r.; dark background. Panel, (each) 34½ by 13 in.
- 200 THE DAY OF THE CRUCIFIXION.
- H. R. HUGHES, Esq. German School.
- A rocky landscape, with buildings and water in the far distance and a tower on the nearest height; on the ground sloping from it towards the spectator are represented the Crucifixion and other scenes which took place on the same day; the central group in the composition consists of the fainting figure of the Virgin, supported by St. John and the holy women; the foremost group in the l. foreground appear to be casting lots for the coat, and on the r.

LENT BY

PAINTER.

another group are preparing to place one of the thieves on a cross. Panel, 67 by 46 in.

The engraving by Jacob Matham, exhibited below this picture, of a similar composition, bears the signature of Albert Dürer and the date 1505.

201

JUDGMENT OF PARIS.

CHARLES BUTLER, Esq.

Florentine School.

On the r. Paris seated, with the three goddesses standing in front of him, is giving the apple, on which is the inscription *τη καλη*, to Venus, in the centre; on the l. the three goddesses are again seen, Venus holding the apple in her r. hand, showing it to Jupiter; the two groups are divided by a tree; hilly landscape, with water in the background. Panel, 23 by 43 in.

202

DEATH OF THE VIRGIN.

CHARLES BUTLER, Esq.

Tuscan School.

The Virgin lying on a couch, surrounded by a numerous company of saints and angels; gold background, with a palm tree. Panel, 39½ by 35 in.

203

ST. JEROME.

MARQUIS OF BATH.

Andrea del Castagno.

Interior of a cave; the saint, with the upper portion of his body undraped, kneels before a crucifix fastened to a tree, on which hangs his cardinal's hat; at the foot of the tree is an open book; other books lying in front of him; his r. hand holds a stone. Panel, 22 by 22 in.

204

VIRGIN AND CHILD, with Saints.

R. S. HOLFORD, Esq.

Pesellino.

Small full-length figure of the Virgin enthroned, with the Child on her lap; on either side of her is a female saint; and standing at the foot of the throne are St. Jerome and a monk on the l., and St. Michael and a bishop on the r. Panel, 10 by 9 in.

205

CRUCIFIXION.

MISS STERLING.

Umbrian School.

Christ on the Cross, with the Virgin and St. Mary Magdalen on either side; at the foot of the Cross is a skull; landscape, with the towers of a town in the background. Panel, 6½ by 4½ in.

LENT BY

PAINTER.

206

Portrait of A MAN.

HENRY E. DOYLE, Esq.

School of Van Eyck.

Head of a man in dark dress, with his hands clasped in prayer, and behind him his patron saint, with a bishop's crook and mitre : landscape background. Panel, $8\frac{1}{2}$ by $5\frac{1}{2}$ in.

BLACK AND WHITE ROOM.

WATER-COLOUR DRAWINGS—Nos. 1-34.

By J. M. W. TURNER, R.A.

The present collection of Drawings is arranged, as far as possible, chronologically, with a view to illustrate the progress of the painter's work from its commencement almost to the end. Turner was born in 1775, and died in 1851, and the range of the works here exhibited is from 1787 to 1845.

The date of the Drawing is placed in brackets after the title.

LENT BY

PAINTER.

1

WANSTEAD CHURCH. (About 1787-8.)

P. C. HARDWICK, Esq.

J. M. W. Turner, R.A.

Western front of the church ; gravedigger in conversation with a man leaning on a stick ; waggon seen in a field beyond ; blue sky, with clouds. Size $11\frac{3}{4}$ by $16\frac{1}{2}$ in. (oval).

2

ISLEWORTH CHURCH. (About 1789.)

P. C. HARDWICK, Esq.

J. M. W. Turner, R.A.

View from the river ; three barges at anchor near the wall of the churchyard ; a fourth barge under sail beating against the wind ; on the l. is a three-storied house, beyond the west end of the church, abutting on the river ; blue sky, with clouds. Size $10\frac{3}{4}$ by 15 in.

LENT BY

PAINTER.

3

LAMBETH PALACE. (1790.)

MRS. COURTAULD.

J. M. W. Turner, R.A.

The Palace, with Westminster Bridge beyond; in front of it is an inn, over the roof of which is seen the Lollards' Tower; on the extreme l., some low buildings and a tree; several figures, among them a man in a red coat walking with a woman along the middle of the street; blue sky, with clouds. Size 10 by 14½ in.

Exhibited at the Royal Academy in 1790 (No. 644), under the title, "View of the Archbishop's Palace, Lambeth."

4 VIEW IN THE PARK AT LULLINGSTONE CASTLE. (1791.)

A. KEILEY, Esq.

J. M. W. Turner, R.A.

Large trees in the centre, near one of them is the figure of a man; on the r. is the stump of a broken tree, the branches of which fill up the foreground; cloudy sky. Size 6½ by 10 in.

5 Portrait of THE PAINTER at about Sixteen Years of Age. (1791-2.)

W. COSMO MONKHOUSE, Esq.

J. M. W. Turner, R.A.

Bust, three-quarter profile to r.; green coat; long hair falling over the shoulders. On ivory. Size 3½ by 3 in. (oval).

6 VIEW OF THE BRISTOL CHANNEL. (1791.)

W. G. RAWLINSON, Esq.

J. M. W. Turner, R.A.

View of the Bristol Channel and a portion of the river Avon, seen from the mouth of a cavern; the topsails of a vessel in the river appear above the floor of the cavern; two boys are scrambling up the rocks on the r., and below them is a man with a red coat. Size 8½ by 11½.

7 RUINS OF THE PANTHEON, Oxford Street. (1792.)

P. C. HARDWICK, Esq.

J. M. W. Turner, R.A.

Ruins of brick columns and portions of a wall, with window above and an arched doorway below; beyond are some high walls; in the foreground are two figures. Size 11½ by 9½ in.

Exhibited at the Royal Academy in 1792 (No. 472), under the title, "The Pantheon, the morning after the fire."

8 THE FALLS OF THE HANDEK. (About 1792.)

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

A waterfall pouring over a high cliff; peak beyond partially concealed by a mist; in the foreground a rocky slope, with two small figures. Size 9½ by 14½.

LENT BY

PAINTER.

9

STUDY. (About 1792.) *after Reynolds*

W. G. RAWLINSON, Esq.

J. M. W. Turner, R.A.

Landscape with lake, seen through the arch of a bridge; figure sitting by the pier of the bridge; road winding through the arch towards the lake. Size $16\frac{1}{2}$ by $21\frac{1}{2}$.

10

STUDY AT DOVER. (About 1792.)

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

A harbour, with a number of houses coming down to the water's edge; a sloop lying at anchor, with foresail set and kneeboard; on the l. the stern of a vessel on shore, with a ladder leaning against it, and three figures. Size 8 by 11 in.

11

DOVER. (About 1792.)

JOHN PERCY, Esq.

J. M. W. Turner, R.A.

View on the beach; in the background the cliffs with the castle and houses in front; on the sands are a fishing smack and some boats, a group of figures inside one of them. Size $10\frac{1}{2}$ by $8\frac{1}{2}$ in.

12 BEACHY HEAD, looking towards Newhaven. (About 1792.)

HENRY VAUGHAN, Esq.

J. M. W. Turner, .

In the middle distance a cliff with a lighthouse; on the r. high chalk cliffs; a boat with two figures in it is nearing the shore on the l. Size 8 by $10\frac{3}{4}$ in.

13

RUINS OF AN ABBEY. (About 1792.)

MARCUS B. HUISSH, Esq.

J. M. W. Turner, R.A.

A Gothic arch in the middle of the picture leading into a ruined chapel, in which are two men sharpening a scythe on a grindstone; in the foreground are a number of portions of the architecture which have fallen down. Signed, "Turner." Size 13 by 17 in.

14

MONMOUTH. (About 1792.)

VEN. ARCHDEACON BURNBY.

J. M. W. Turner, R.A.

Dilapidated bridge over the Wye; beyond it on the r. is seen the church with a tall spire; a man watering two horses in the river; another horseman crossing the bridge; blue sky, with clouds. Size $9\frac{1}{4}$ by $11\frac{1}{4}$ in.

LENT BY

PAINTER.

15 BACK OF AN OLD WATER-MILL. (1793.)

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

View of the mill, with the mill-stream in the foreground and trees on the r.; at an open window on the l. is seen the figure of a man letting down a bucket; blue sky, with clouds. Signed, "Turner." Size $9\frac{3}{4}$ by $7\frac{1}{4}$ in.

16 FINCHLEY CHURCH. (1793.)

MRS. STOTHERD.

J. M. W. Turner, R.A.

South-east side of the church; to the l. are some trees, through which is seen a portion of a house; on the r. side is a sun-dial; beyond, near some tombstones, is a man leaning on a stick; blue sky, with clouds. Size 9 by $12\frac{1}{2}$ in.

17 BARN, WITH CART-SHED. (About 1793.)

VEN. ARCHDEACON BURNLEY.

J. M. W. Turner, R.A.

End of a large barn, against which is a thatched shed with a cart beneath; a man is lying down near the cart; water in the foreground; blue sky. Size $12\frac{1}{2}$ by 9 in.

18 MR. MONRO'S HOUSE. (1793.)

R. W. MONRO, Esq.

J. M. W. Turner, R.A.

Mr. Monro was a brother of Turner's great friend Dr. Monro, and Turner and Girtin used to stop at his house (here represented) at Finchley to lunch, on their way to the Doctor's house at Bushey.

View of a country house; in the foreground is a garden walk with a gardener wheeling a barrow; shrubbery with flowers on the l.; beyond the house are some tall trees; cloudy sky. Signed, "Turner." Size 9 by $11\frac{3}{4}$ in.

19 CANTERBURY CATHEDRAL. (1793.)

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

South-eastern angle of the Cathedral in the foreground; a cart with three wheels drawn by two horses, a man seated on the leading horse; two other figures and dogs; blue sky, with clouds. Signed and dated, "Turner, 1793." Size $20\frac{1}{4}$ by $14\frac{1}{4}$ in.

20 COAST SCENE, with Ruins of a Castle. (1793.)

VEN. ARCHDEACON BURNLEY.

J. M. W. Turner,

A ruined castle on a high cliff on the r.; beach at low water; two small figures on a slight elevation under the cliff; heavy bank of clouds in the distance. Size $8\frac{3}{4}$ by $12\frac{1}{4}$ in.

LENT BY

PAINTER.

21

CANTERBURY, West Gate. (1793.)

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

Tower in the centre; bridge over a moat on the r.; carriers driving over the bridge; to the l. a shed built against the wall; a man standing in the doorway; blue sky, with clouds. Signed, "Turner." Size 11 by 8 in.

22

A RUINED BRIDGE, with Houses on it. (1794.)

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

Ruined bridge in the foreground, with the tower of a modern church appearing above it, on the l.; through an arch, on the r., is seen a new bridge in course of construction; a barge passing under the bridge; blue sky, with clouds. Signed, "W. Turner." Size 8½ by 10½ in.

23

VIEW ON THE COAST OF KENT. (About 1794.)

JOHN PERCY, Esq.

J. M. W. Turner, R.A.

A hill occupies the background of the picture; in front of it are a church and some cottages; in the foreground a fishing-boat lying on the sands, in it is a man talking to a woman who stands on the beach; other figures beyond; blue sky. Size 8 by 6¼ in.

24

VIEW OF A BRIDGE. (About 1794.)

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

Three arches of a bridge seen in perspective, with two columns on each of the piers supporting a cornice and balustrade; a boat is fastened to the nearest pier; the farther end of the bridge is curved, with some steps leading down to the water; boat with sail set passing through the middle arch; blue sky. Size 10½ by 6¾ in.

25

MALMESBURY ABBEY. (1794.)

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

Interior of the abbey; to the r. is a haystack, with a pig feeding in front of it; a pig-stye is built against one of the columns, and near it is a man with a yoke on his shoulder and two pails, and a dog by his side. Signed and dated, "Turner, 1795." Size 14 by 10 in.

LENT BY

PAINTER.

(26)

TINTERN ABBEY. (1795.)

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

View looking down the transept; in the distance a group of four figures; in the foreground a wheelbarrow. Size $13\frac{1}{2}$ by 10 in.

Exhibited at the Royal Academy, 1795 (No. 539), under the title, "Trausept of Tintern Abbey, Monmouthshire."

27

LLANTHONY ABBEY. (1795.)

JOHN PERCY, Esq.

J. M. W. Turner, R.A.

The abbey in the middle distance; behind it, high hills covered with mist, with indications of rain; river in the foreground; rocks and low trees on the r.; on the l. a fisherman sitting on a rock; behind him stands a woman. Engraved in aquatint, coloured, by G. Hunt, in 'Scenery of South Wales.' Size $8\frac{1}{2}$ by 12 in.

28

WOODLAND SCENE. (About 1795.)

CRAWFORD F. POOCK, Esq.

J. M. W. Turner, R.A.

View of a road bordered on either side by rocks and trees, and crossed in the foreground by a railing, near which are three figures, one of them a woman seated on the ground; near them is a dog; beyond them a man is coming along the road. Size $11\frac{3}{4}$ by 14 in.

29

ST. MARY'S CHURCH, STAFFORD. (About 1796.)

P. C. HARDWICK, Esq.

J. M. W. Turner, R.A.

View of the south side of the church in sunlight; before the door, near the south-west entrance, are the figures of a boy and two children. Signed, "J. M. W. T." Size $4\frac{1}{4}$ by 6 in.

30

THE ABBEY CHURCH, BATH. (1796.)

REV. C. F. MAYO.

J. M. W. Turner, R.A.

View of the west front of the abbey; dwelling houses built up against the north side of it; in front of the door are two porters with a sedan chair; four female figures in the street, one of them talking to a child in the window of a house on the r.; blue sky. Signed, "W. Turner." Size 9 by 11 in.

Exhibited at the Royal Academy, 1796 (No. 715), under the title, "West Front of Bath Abbey."

LENT BY

PAINTER.

31 SLEAFORD CHURCH AND MARKET-PLACE, Lincolnshire. (1797.)**E. F. WHITE, Esq.****J. M. W. Turner, R.A.**

View looking across the market-place towards the west front of the church, with low houses on the r.; in the market-place are butchers' stalls, casks, and figures sitting round baskets on the ground; strong effect of sunlight on the church and houses, with the market-place in shadow. Engraved by B. Howlett, in 'Howlett's Views in the County of Lincoln.' Size $9\frac{1}{4}$ by $13\frac{1}{4}$ in.

32**EWENNY PRIORY. (1797.)****JOHN PERCY, Esq.****J. M. W. Turner, R.A.**

Interior of the building; a rood screen crosses the principal arch on the l.; to the r. is a tomb with a recumbent figure; a woman is standing near an open door, through which the sunlight enters the building; turkeys, fowls, and pigs are feeding on the floor; in the foreground is a coop with hen and chickens. Size $15\frac{1}{2}$ by 22 in.

Exhibited at the Royal Academy, 1797 (No. 427), under the title, "Trancept (*sic*) of Ewenny Priory, Glamorganshire."

33**STUDIES OF CROSSES, WHALLEY ABBEY. (1799.)****J. E. TAYLOR, Esq.****J. M. W. Turner, R.A.**

Eight studies of crosses and other monumental relics, with carving. Engraved by J. Basire in Whittaker's 'History of the Parish of Whalley.' Size $10\frac{1}{4}$ by $7\frac{1}{2}$ in.

34**WINCHESTER CROSS. (1799.)****J. E. TAYLOR, Esq.****J. M. W. Turner, R.A.**

The cross occupies the middle of the picture, and stands at the entrance of a small court; on the r. is a shop, over which is written, "Savage, Grocer"; several figures standing and sitting round the cross, Engraved by Powell in some work unknown, published in 1800. Size $8\frac{1}{2}$ by $6\frac{3}{4}$ in.

WATER-COLOUR ROOM.

WATER-COLOUR DRAWINGS—Nos. 35-72.

By J. M. W. TURNER, R.A.

LENT BY		PAINTER.
35	SALISBURY CATHEDRAL. (1797.)	
MRS. VON MUMM.		J. M. W. Turner, R.A.

Interior, looking towards the north transept; the screen and organ-loft on the r.; several figures of clergy and others crossing towards the screen. Size 26 by 19½ in.

(36)	INTERIOR OF ELY CATHEDRAL. (1797.)	
MRS. STEPHEN WINKWORTH.		J. M. W. Turner, R.A.

View under the lantern, looking towards the chancel and the north transept; service going on in the nave near the screen. Size 25 by 19½ in. Exhibited at the Royal Academy in 1797 (No. 464), under the title, "Ely Cathedral, South Trancept (*sic*)."

37	LADY CHAPEL, SALISBURY CATHEDRAL. (1797.)	
FOTHERGILL WATSON, ESQ.		J. M. W. Turner, R.A.

Interior; view looking towards the east; small chapel on the l.; figures among the columns at the east end. Signed, "Turner." Size 25½ by 19¾ in.

(38)	NORHAM CASTLE. (1798.)	
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DANIEL THWAITES, ESQ.		J. M. W. Turner, R.A.
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View looking along the river Tweed towards the ruined castle, which stands on a height in the middle distance; rocky banks on each side; a boat is sailing along beneath the castle; in the foreground three cows in the water; others on the rocks to r.; on the l. is a mill, with boat drawn up on

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PAINTER.

the bank and some figures near it; sun rising behind the castle. Signed, "Turner." Engraved, with variations, by T. Lupton, in the 'Liber Studiorum,' and by C. Turner, in the 'Rivers of England.' Size 20 by 29 in.

Exhibited at the Royal Academy in 1798 (No. 353), under the title, "Norham Castle, on the Tweed—summer's morn," and with the following quotation attached:—

"But yonder comes the powerful king of day
Rejoicing in the East; the lessening cloud,
The kindly azure, and the mountain's brow
Illumined,—his near approach betoken glad."

Thomson's 'Seasons.'

39

CAERNARVON CASTLE. (1799.)

DANIEL THWAITES, Esq.

J. M. W. Turner, R.A.

View looking across the Menai Straits towards the island of Anglesea; on the right is the castle rising from the water's edge, with numerous boats moored beneath the walls; two larger vessels near the opposite bank, and two barges in the l. foreground; sunset sky. Signed, "Turner." Size 22½ by 32½ in.

Exhibited at the Royal Academy in 1799 (No. 340), under the title, "Caernarvon Castle," and with the following quotation attached:—

"Now rose
Sweet evening, solemn hour, the sun declined,
Hung golden o'er this nether firmament,
Whose broad ærulean mirror, calmly bright,
Gave back his beamy visage to the sky
With splendour undiminish'd."—*Mallet.*

40

BRIDGE OVER THE USK. (1799.)

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

View looking along the river Usk towards the bridge, which crosses it in the middle distance; the town of Abergavenny beyond; mountains in the distance; three cattle standing in the river in the foreground; others on the bank to the l. Size 16 by 25 in.

41

THE ABBEY POOL. (1799.)

C. F. H. BOLCKOW, Esq.

J. M. W. Turner, R.A.

Cattle standing in a pool close to a ruined abbey, the walls of which rise behind them; clear sky lit up by the sun. Engraved by J. Cousen in a volume of poems by Dr. Broadley, published about 1846. Signed, "W. Turner." Size 20 by 30 in.

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42

FONTHILL. (1800.)

SIR CHARLES TENNANT, BART.

J. M. W. Turner, R.A.

View looking across a lake towards wooded hills, over the summit of which is seen the tower of Fonthill; in the foreground are cottages, and men and women harvesting; on the r. some cattle near a ford; sunny afternoon. Size $27\frac{3}{4}$ by $41\frac{1}{2}$ in.

43

EDINBURGH. (1802.)

MRS. BOLCKOW.

J. M. W. Turner, R.A.

In the foreground is a stream with cattle coming to drink on the l.; on the r. a woman washing clothes, and other figures of men; trees on the bank on either side; in the centre distance is the castle rising behind the houses of the new town; Calton Hill in the far distance to the l. Size 26 by 39 in.

Exhibited at the Royal Academy in 1802 (No. 424), under the title, "Edinburgh, New Town, Castle, &c., from the Water of Leith."

44

KILCHURN CASTLE: Loch Awe. (1802.)

ABEL BUCKLEY, ESQ.

J. M. W. Turner, R.A.

View looking across Loch Awe, with the castle on a promontory in the middle distance; Ben-Cruachan on the r., its summit covered with snow; a rainbow spans the landscape; in the foreground are two women lying down and some goats; other mountains in the distance. Size 21 by $30\frac{1}{2}$ in.

Exhibited at the Royal Academy in 1802 (No. 377), under the title, "Kilchern (*sic*) Castle, with the Cruchan-Ben (*sic*) mountains, Scotland: Noon."

45 THE TOWN AND CATHEDRAL OF LINCOLN. (About 1805.)

CONINGSBY C. SIBTHORP, ESQ.

J. M. W. Turner, R.A.

View looking across the river Witham, with the buildings of the town rising beyond it, crowned by the cathedral; in the r. foreground, near some trees, two men at work on some timber; beyond them is the skeleton of an old boat; two figures lying down near it, and to l. of them a barge sailing along the river; other barges near the opposite bank; the whole of the town is in full sunlight. Size 26 by 40 in.

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PAINTER.

46 CASTLE OF CHILLON, Lake of Geneva. (About 1809.)

MISS JULIA SWINBURNE.

J. M. W. Turner, R.A.

View looking across the lake; the castle seen on the l. immediately under overhanging mountains; three peasant women washing clothes at the brink of the lake on the l.; boat with figures in it on the r. Signed, "J. M. W. Turner, R.A." Size 11 by 15½ in.

47 LAKE OF THUN. (1809.)

MISS JULIA SWINBURNE.

J. M. W. Turner, R.A.

View from the shore of the lake, looking across to the opposite mountains; in the foreground are numerous figures loading and unloading boats; houses on the r., with other figures standing and sitting on a terrace near them. Signed and dated, "J. M. W. Turner, R.A., 1809." Size 15½ by 22 in.

48 SCARBOROUGH. (1809.)

SIR RICHARD WALLACE, BART., K.C.B.

J. M. W. Turner, R.A.

View from the sands looking across the bay to the east cliff; ruins of a castle on the top of it; in the foreground are two boys, one with a hoop; on a bank on the l. is a woman drying clothes; shipping in the bay. Signed and dated, "J. M. W. Turner, R.A., 1809." Size 11 by 15¾ in.

Exhibited at the Royal Academy in 1811 (No. 392), under the title, "Scarborough, Town and Castle—Morning.—Boys collecting crabs."

49 GROUSE SHOOTING. (1813.)

SIR RICHARD WALLACE, BART.

J. M. W. Turner, R.A.

View over a moor; hills, with a mist driving over them; in the foreground, on the l., a pool, on the brink of which are two dogs pointing; sportsman and keeper with another dog; other figures and ponies beyond. Engraved in chromolithography about 1851. Signed, "J. M. W. Turner, R.A." Size 11 by 15½ in.

50 WOODCOCK SHOOTING. (1813.)

SIR RICHARD WALLACE, BART.

J. M. W. Turner, R.A.

Thick wood on the side of a hill; on a road running through it on the l. is a sportsman about to fire at a woodcock which has been put up by a beater in the underwood below on the other side of a spruce fir. Engraved in chromolithography about 1851. Signed and dated, "J. M. W. Turner, R.A., 1813." Size 11 by 15½.

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51 ERIDGE CASTLE, KENT. (About 1816.)

C. F. H. BOLCKOW, Esq.

J. M. W. Turner, R.A.

View looking across a wooded dell towards the castle, which stands on the top of a hill; in the foreground is a girl with a flock of sheep; sunny sky. Size $14\frac{3}{4}$ by $21\frac{3}{4}$ in.

52 SWAN'S NEST, STOURHEAD, WILTSHIRE. (About 1816.)

CHARLES MORRISON, Esq.

J. M. W. Turner, R.A.

Large sheet of ornamental water, surrounded by woods; on the l. a wooded height, with classical buildings, overlooking the water; near a landing-place in the foreground, from which a path leads across a bridge to one of the buildings, is a swan's nest; two swans on the r. under a large tree; blue sky, with sun reflected in the water through a mist. Size $26\frac{1}{2}$ by $40\frac{1}{2}$ in.

53 INGLEBOROUGH, from Hornby Castle Terrace. (About 1816.)

WILLIAM LAW, Esq.

J. M. W. Turner, R.A.

View from the terrace, looking over the river, across a wide-spreading meadow-land, bordered on the l. by the river, which flows at the foot of lofty hills; high mountains in the distance; on a parapet in the r. corner is a peacock, and on the l. are pigeons coming down to drink at a water cask; blue sky with clouds. Engraved by C. Heath in Whittaker's 'History of Richmondshire.' Size $11\frac{1}{4}$ by $16\frac{1}{2}$ in.

54 KIRKBY LONSDALE CHURCHYARD. (About 1816.)

R. MORLAND, Esq.

J. M. W. Turner, R.A.

View from the churchyard, looking across a valley through which the river flows, towards high hills beyond; in the left foreground four boys throwing at a pile of books, &c., on a tombstone. Engraved by C. Heath in Whittaker's 'History of Richmondshire.' Size $11\frac{1}{4}$ by $16\frac{1}{2}$ in.

55 LANDSCAPE IN YORKSHIRE. (About 1816.)

SIR RICHARD WALLACE, BART.

J. M. W. Turner, R.A.

View looking along a river, between woods, to a wooded hill with a ruin on the top; in the r. foreground, on the brink of the river, is a woman; sunset sky. Signed, "J. M. W. Turner, R.A." Size 11 by $15\frac{1}{2}$ in.

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56 WINCHELSEA, from the Rye Road. (1817.)

ABEL BUCKLEY, ESQ.

J. M. W. Turner, R.A.

View looking along the road towards the town on a hill in the distance ; on the road are a coach and several figures, among them some soldiers. Intended for engraving in W. B. Cooke's 'Southern Coast,' but the plate was etched only and never finished. Size 5 by 7 $\frac{3}{4}$ in.

57 BONNEVILLE, SAVOY. (1817.)

MISS JULIA SWINBURNE.

J. M. W. Turner, R.A.

View looking over a bridge, down a straight road, with the castle on a rocky height to the l., and a valley on the r., shut in by lofty mountains ; walls of a castle in the immediate foreground to r. ; in the centre foreground a girl leaning on the bridge, with a basket. Signed and dated, "J. M. W. Turner, R.A., 1817." Engraved by Davies. Size 11 $\frac{3}{4}$ by 17 in.

58 COLOGNE. (1820.)

ABEL BUCKLEY, ESQ.

J. M. W. Turner, R.A.

View looking down the Rhine towards the cathedral ; in the l. foreground, some boys bathing from a raft, others swimming on the r. ; numerous craft floating on the river ; the towers of the city wall on the l. ; sunset sky. Signed and dated, "J. M. W. Turner, R.A., 1820." Engraved by E. Goodall. Size 12 $\frac{3}{4}$ by 17 $\frac{1}{2}$ in.

59 MARXBURG, on the Rhine. (1820.)

MISS JULIA SWINBURNE.

J. M. W. Turner, R.A.

View in the valley, looking towards the castle, which stands on a rocky height in the middle distance, with the town at its foot, on the bank of the river, seen to the r. ; mountains beyond ; figures of a man and two women in the r. foreground ; harvesting going on in the valley. Signed and dated, "J. M. W. Turner, 1820." Size 11 $\frac{1}{2}$ by 18 in.

60 TEMPLE OF MINERVA on the Promontory of Sunium, now called Cape Colonna. (About 1820.)

CHARLES H. L. WOODD, ESQ.

J. M. W. Turner, R.A.

View of the ruined temple on the promontory overlooking the sea ; two jackals in the immediate foreground, near a fallen pediment ; moon shining over the sea ; stormy sky. Engraved by J. T. Willmore after Turner's death. Size 15 by 23 in.

Done from a sketch by Thomas Allason, the architect, and published in the edition of Byron's Works of 1825.

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PAINTER.

61 PALACE OF BIEBRICH, on the Rhine. (1820.)

MISS JULIA SWINBURNE.

J. M. W. Turner, R.A.

View looking across the Rhine; the palace on a promontory in the middle distance; hills beyond; timber raft in the foreground, on which are numerous figures; boats near the bank on the l.; blue sky, with clouds. Size 11½ by 18 in.

62 VAL D'AOSTA. (1825.)

ABEL BUCKLEY, ESQ.

J. M. W. Turner, R.A.

View looking towards a ruined bridge, with a castle on a rocky height on the r.; other buildings beyond the bridge; mountains in the distance; near the edge of the water are two women and a child, one of the women with a bundle on her head; blue sky, with clouds. Size 16 by 11½ in.

63 VIEW ON THE BRENT. (About 1825.)

ALFRED L. WHEELER, ESQ.

J. M. W. Turner, R.A.

The river occupies the foreground, and stretches away in a broad reach to the r.; meadows with trees on either side; hills in the distance; on a high bank on the l., near a clump of trees, is a woman with a bundle on her head; crossing the water, from l. to r., is a moorhen; blue sky, with clouds. Size 15½ by 27 in.

64 SEA-PIECE. (About 1826.)

J. E. TAYLOR, ESQ.

J. M. W. Turner, R.A.

Stormy sea; sailing boats on the l.; high land in the r. distance; dark thunderclouds. Size 6¼ by 10 in.

65 LAUNCESTON. (1826.)

MRS. MOIR.

J. M. W. Turner, R.A.

View from a wooded height, looking across a meadow to the town and castle, on a steep hill; on a road in the foreground, which is bordered by trees, is a horseman riding away from the spectator; blue sky, with clouds. Engraved by J. C. Varrall in 'England and Wales.' Size 11 by 15½ in.

- LENT BY PAINTER.
66 **FOLKESTONE. (1831.)**
E. F. WHITE, Esq. **J. M. W. Turner, R.A.**
 View looking along the cliffs towards Dover; on the shore in the foreground are some men, under the direction of two revenue officers, digging up kegs of smuggled brandy out of the sand, and putting them on the back of a donkey; stormy sky. Engraved by Horsburgh in 'England and Wales.' Size $10\frac{1}{2}$ by $17\frac{1}{2}$ in.
- 67** **LLANGOLLEN. (1836.)**
C. F. H. BOLCKOW, Esq. **J. M. W. Turner, R.A.**
 View looking along the river Dee, which occupies the whole of the foreground, and flows through the centre of the picture, beneath wooded heights on the l., to a bridge in the middle distance, beyond which is seen the town, with the church-tower rising above it; on some rocks on the r. is a man carrying a fishing-rod and a creel; evening sky. Engraved by J. T. Willmore in 'England and Wales.' Size $10\frac{1}{2}$ by $16\frac{1}{2}$ in.
- 68** **WINDSOR CASTLE. (1836.)**
MRS. MOIR. **J. M. W. Turner, R.A.**
 View looking down the Thames towards the castle, which fills nearly the whole of the background; in the l. foreground are some men watering horses; some barges on the r.; evening sky. Engraved by W. Miller in 'England and Wales.' Size $11\frac{1}{4}$ by 17 in.
- 69** **DURHAM. (About 1802.)**
ROYAL ACADEMY. **J. M. W. Turner, R.A.**
 View looking along the Wear towards a bridge, with the castle on the immediate l. and the cathedral beyond. Signed, "J. W. Turner." Size 12 by 16 in.
 This and the following drawing are placed together as interesting examples of the painter's method of treating the same subject at different periods.
- 70** **DURHAM. (About 1836.)**
HENRY VAUGHAN, Esq. **J. M. W. Turner, R.A.**
 View looking along the river Wear, with a bridge in the distance; on the r. is the cathedral, and the castle beyond; in the extreme r. is seen the corner of the parapet of a bridge, with two figures on it; tall birches on the l.; afternoon sky. Engraved by W. Miller in 'England and Wales.' Size $11\frac{1}{2}$ by $17\frac{1}{2}$ in.

LENT BY

PAINTER.

71 TANCARVILLE, on the Seine. (1839.)

MISS JULIA SWINBURNE.

J. M. W. Turner, R.A.

View looking down a slope towards the castle, with the river beyond; rocky heights on the l.; in the foreground, under tall trees on the r., are some figures with goats and sheep; afternoon sky. Size $13\frac{1}{2}$ by 19 in.

72 THE RIGHI. (1843-5.)

WALTER G. CASSELS, ESQ.

J. M. W. Turner, R.A.

View looking across the lake of Lucerne to the Righi, which, enveloped in mist, occupies the whole of the background; jetty with figures and boats in the l. foreground; other boats and a raft on the r.; sunset sky. Size 12 by $18\frac{1}{4}$ in.

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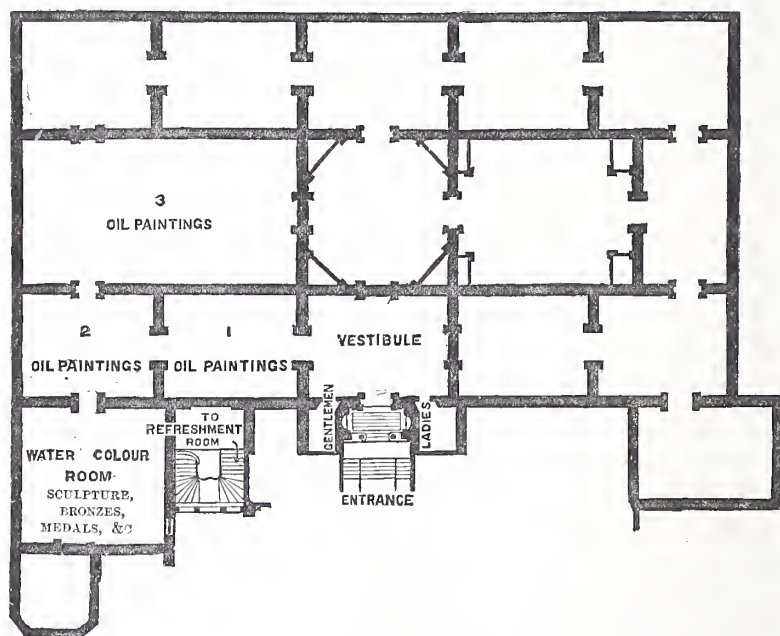
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CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Works the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-48.

LENT BY

PAINTER.

1

A REVIEW.

WILLIAM VOKINS, Esq.

Francis Wheatley, R.A.

This picture represents a review in Belan Park, Co. Kildare, the seat of Lord Aldborough. The house is seen in the background; in the foreground are carriages with ladies and gentlemen; Lord Aldborough is on the l. on horseback; beyond them the review is going on. Canvas, 60 by 91 in.

2

OLD COACHING DAYS.

H. B. ARNAUD, Esq.

George Morland.

Along a road overhung by a steep wooded bank, a coach is seen going to the r.; a boy holding a dog sits on the top; in the field in the foreground are two shepherds and sheep; one of the shepherds is lying under the hedge beside his dog; water and hills seen in the distance. Canvas, 33½ by 45½ in.

- | | |
|---------|----------|
| LENT BY | PAINTER. |
|---------|----------|
- 3 THE OLD COTTAGE.
 ANTONY GIBBS, Esq. John Crome.
 The old cottage, with steep-pitched roof, occupies the centre of the picture; a man stands at the open door, and on the footpath near him are two figures conversing; on the brink of a pool in the foreground stands a woman with a pitcher; wooded ground on the l., and distant landscape beyond; cloudy sky lit up by the sun. Canvas, 29 by 24 in.
- 4 JOAN OF ARC.
 SIR FREDERICK LEIGHTON, BART., P.R.A. Alfred Stevens.
 Small half figure to r., looking up, holding a sword with both hands, which rests on her r. shoulder. Panel, 9 by 7 in.
- 5 A COTTAGE, near Hendon.
 MRS. ROSS. William Mulready, R.A.
 A cottage occupies the l. of the picture; three children playing in a yard in front of it, and chickens; on the r. a horse looking over a gate; wood beyond; blue sky. Panel, 13½ by 17 in.
- 6 Portrait of W. ESDAILE, Esq.
 CHARLES E. J. ESDAILE, Esq. Sir David Wilkie, R.A.
 Three-quarter figure seated to r., nearly full-face, at a table, on which are some papers and an inkstand; he holds a magnifying glass in his r. hand; dark coat; black cloak thrown over his l. arm; curtain and wall background. Painted 1836. Canvas, 50 by 39½ in.
- 7 EVENING.
 LORD LECONFIELD. J. M. W. Turner, R.A.
 In the foreground, on the r., a pony and two cows are standing at the edge of a pond in the middle of a wood; on the l. of the pond two men are tying up faggots; landscape, lit up by the setting sun, is seen through the trees beyond. Canvas, 35 by 47 in.
- 8 Portrait of MICHAEL RYSBRAECK.
 EDWARD DRAPER, Esq. William Hogarth.
 Sculptor; son of Peter Rysbraeck, the landscape painter; b. at Antwerp 1693; came to London 1720; was the first sculptor extensively employed

LENT BY

PAINTER.

in England, and executed numerous works, including several monuments in Westminster Abbey; d. 1770.

Half figure standing to r., three-quarter profile, looking round at the spectator; he holds in his hand a sketch of a group of figures; brown robe, blue cap; dark background. Canvas, 28½ by 24 in.

9 Portraits of SIR CHARLES COCKERELL and JOHN BELLI, Esq.

E. HOWLEY PALMER, Esq.

Francis Lemuel Abbott.

Sir Charles Cockerell, a Calcutta merchant; b. 1755; created a baronet 1809; d. 1837.

Mr. Belli, secretary to Warren Hastings; b. 1741; d. 1805.

Two half figures seated at a table, on which are a document, a letter, and various objects; Sir C. Cockerell, on the l., in a black coat, has a miniature in his r. hand; Mr. Belli, on the r., in a cinnamon coloured coat, holds a pen; architectural and curtain background. Canvas, 37 by 45 in.

10

BIRD-CATCHERS.

THE MARQUIS OF LANSDOWNE.

William Collins, R.A.

On a knoll beside a brook which occupies the foreground of the picture, are three boys engaged in catching birds; beyond the stream on the r. is seen a cottage and a wood; figures and trees in the l. distance; cloudy sky lit up by the rising sun. Canvas, 39 by 49 in.

11

NARCISSUS AND ECHO.

LORD LECONFIELD.

J. M. W. Turner, R.A.

In the foreground is a sheet of water, beyond which are wooded hills; on the top of a hill in the middle distance are the buildings of a town, with the sea visible beyond; on the r. Echo is seen concealing herself behind some trees, and calling to Narcissus, who bends over the water; three other figures on the l. Canvas, 34 by 46 in.

Exhibited at the Royal Academy in 1804 (No. 207).

12

Portrait of SAMUEL BUTLER (?).

EDWARD DEAPER, Esq.

Sir Peter Lely.

B. 1612; during the Civil War was attached to the family of Sir Samuel Luke, from whom the character of "Hudibras," in his famous poem, was taken; d. 1680.

Bust to l., nearly full-face; dark coat and wig; dark background. Canvas, 20½ by 16 in.

- | LENT BY | PAINTER. |
|---|--|
| 13 | Portrait of LADY RAEBURN. |
| LORD TWEEDMOUTH. | Sir Henry Raeburn, R.A. |
| Ann, daughter of Edgar of Bridgelands ; wife of the painter ; died about 1833. Full-length, seated to l. in a landscape, full-face, arms folded ; loose dark and white dress ; white headdress. Canvas, 58 by 43 in. | |
| 14 | LANDSCAPE, with Figs. |
| MARTIN H. COLNAGHI, Esq. | George Morland. |
| A sow and little pigs in a sty overhung by trees. Panel, 10 by 11½ in. | |
| 15 | THE CHINA-MENDERS. |
| THE COUNTESS OF CAMPERDOWN. | Sir David Wilkie, R.A. |
| Courtyard at the back of a house ; the china-mender and his wife seated on the ground, plying their trade ; behind them is a donkey, with paniers, in one of which is a baby ; at the door stand an old woman and a girl, with pieces of china in their hands ; garden seen through an open door on the l. ; blue sky. Painted 1819. Panel, 18½ by 14 in. | |
| 16 | SOLDIERS ON THE MARCH. |
| COLONEL R. H. ROSSE. | George Morland. |
| In the foreground, on a road which slants across the picture, are a soldier and a woman with a dog ; coming along the road, behind them, is a waggon filled with soldiers, their wives, and baggage ; two soldiers walk beside the waggon ; others are seen going off to the l. ; cottage on the r. ; village and church-tower in the background ; stormy sky. Canvas, 29 by 38 in. | |
| 17 | DAVID GARRICK, in the character of Lord Chalkstone. |
| EDWARD HAMILTON, Esq., M.D. | Johann Zoffany, R.A. |
| Small full-length, standing in front ; embroidered coat and waistcoat ; the coat trimmed with fur ; hat and wig, white kerchief, black ribbon, and eye-glass ; the r. hand rests on a crutch stick. Canvas, 30 by 25 in. | |
| 18 | CLASSICAL LANDSCAPE. |
| LADY JANE SWINBURNE. | Sir Aug. Wall Callcott, R.A. |
| Broken ruins and figures in the foreground, with other ruins and trees on the r. ; bridge on the l. ; distant landscape with water beyond. Panel, 6 by 7½ in. | |

LENT BY

PAINTER.

- 19 Portrait of MR. GEORGE COYTE.
 GEORGE COYTE, Esq. Thomas Gainsborough, R.A.

Bust to l., nearly full-face; brown coat, black waistcoat, wig; brown background. Painted in an oval. Painted 1780. Canvas, 29 by 24 in.

- 20 LANDSCAPE.

- SIDNEY N. CASTLE, Esq. William Havell.

View looking across water and woods in the foreground, to a castle (Kilgarran Castle, Pembrokeshire) in the distance; stormy sky. Panel, 9½ by 13 in.

- 21 The Daughters of COLONEL CARTARET HARDY.

- CAMILLO ROTH, Esq. Sir Thomas Lawrence, P.R.A.

Two three-quarter figures, seated, facing the spectator; the one on the r. in a white low-necked dress with short sleeves, and coral necklace; the other wears a similar dress of purple velvet, with a brown cloak lying across her knees; her hands clasped over her sister's shoulder; curtain and landscape background. Canvas, 49 by 39½ in.

- 22 Portrait of PAUL SANDBY, R.A.

- WILLIAM SANDBY, Esq. Sir William Beechey, R.A.

B. at Nottingham 1725; was one of the founders of the English School of Water-colours; nominated one of the original members of the Royal Academy, 1768, and appointed in the same year chief drawing-master at the Military Academy, Woolwich; d. 1809.

Half figure seated to r., profile; grey green coat, green waistcoat, powdered hair; dark background. Canvas, 29 by 24½ in.

- 23 Portrait of SIR WILLIAM HAMILTON.

- SIR WILLIAM R. ANSON, BART. Sir Joshua Reynolds, P.R.A.

B. 1730; Ambassador to Naples 1764-1800; a distinguished member of the Society of Dilettanti; d. 1803.

Half figure seated to l., profile; his r. hand holds the leaves of a book which lies on a table before him; red coat, black collar and waistcoat; dark background. Canvas, 29 by 24 in.

In January 1785, Sir Joshua, hearing from Miss Hamilton that her uncle had presented her with the picture, desired her to send it to him "and he would *renovate it with lasting colours.*" This was done, and in February 1785, Miss Hamilton saw the portrait in Sir Joshua's studio and describes it as "retouched, and made a very beautiful picture indeed."

LENT BY

PAINTER.

24

LANDSCAPE.

JAMES ORROCK, ESQ.

James Stark.

A road at the edge of a wood; on l. a man and child advancing along a path under the trees, towards a house seen through the foliage; distant landscape in the centre; blue sky, with clouds. Panel, 11½ by 15½ in.

25

MOUNTAIN-SCENE, North Wales.

MAJOR CORBETT-WINDER.

George Morland.

In 'the foreground a man is driving a cow and some sheep over a bridge, which crosses a stream close to a thatched cottage; steep hill on the l.; blue sky, with dark clouds. Panel, 9½ by 11½ in.

26

Portrait of MRS. ROSS.

MAJOR ROSS, M.P.

George Romney.

Daughter of Sir R. Gunning, Bart.; m. General Alexander Ross; d. 1844.
Half figure facing the spectator, nearly full-face; white dress, open in front,
blue fur-trimmed cloak; grey background. Canvas, 30 by 24½ in.

Portrait of THE HON. MRS. HENRY FANE.

D. THWAITES, ESQ.

Thomas Gainsborough, R.A.

Anne, daughter of Edward Buckley Batson, Esq.; m. 1778, the Hon. Henry Fane, M.P., 2nd son of Thomas, 8th Earl of Westmorland.

Half figure, seated facing the spectator, three-quarter profile to l., her arms crossed on her lap; black dress, cut low, and trimmed with lace, red sash, large black hat with feathers; powdered hair hanging in curls upon her neck; white ostrich feather in her r. hand; red curtain background. Canvas, 35½ by 27½ in.

28

Portrait of SIR CHARLES KEMEYS-TYNTE, Bart.

COLONEL KEMEYS-TYNTE.

William Hogarth.

M.P. for Somerset, 1747-74.

Three-quarter figure, seated to r. at a table, on which are some books and papers, three-quarter profile; blue coat and breeches; wig; near him is a dog, of which the head only is seen; landscape seen through an open window on the r. Canvas, 49 by 39½ in.

LENT BY

PAINTER.

- 29** SNOW-SCENE.
MAJOR CORBETT-WINDER. George Morland.

In the foreground an old woman, in a red cloak, is standing near a pool of water, near which is an old pollard tree; cottages and trees beyond; cloudy winter sky. Canvas, $9\frac{1}{2}$ by 12 in.

- 30** Portrait of MRS. CHILD (afterwards LADY DUCIE).
THE EARL OF JERSEY. George Romney.

Sarah, daughter of Paul Jodrell, Esq.; m. 1st, Robert Child, Esq., of Osterley (See No. 117); 2nd, 1791, Francis Reynolds, 3rd Baron Ducie.

Half figure, seated to l., profile to l.; r. arm resting on a pedestal; white gauze scarf over her head, which also covers the front of her dress; black cloak; powdered hair; dark background. Canvas, 29 by 24 in.

- 31** Portrait of A LADY.
CHARLES T. D. CREWS, Esq. Sir Peter Lely.

Half figure to r., three-quarter profile; brown low-cut dress; pearl necklace; pearls in her hair; dark background. Canvas, $23\frac{1}{2}$ by 19 in. (oval).

- 32** OLD WOMAN.
J. H. HUTCHINSON, Esq. Thomas S. Good.

Small half figure of an old woman, seated facing the spectator, her hands resting on a stick; black dress, white cap, with black ribbon; landscape background. Panel, $8\frac{1}{2}$ by $6\frac{1}{2}$ in.

- 33** LADY AND GENTLEMAN IN A CURRICLE PHAETON.
CHARLES COATES, Esq., M.D. George Stubbs, A.R.A.

On a road at the edge of a wood, which occupies the foreground, a lady and gentleman are seated in a curricie-phaeton, drawn by two black horses; the gentleman wears a drab coat and top-boots, and the lady has a warm grey dress and broad-brimmed white hat with white feathers; the body of the carriage is painted green; blue sky. Panel, 32 by 39 in.

- 34** VIEW OF THE RIVER MERSEY AND TOWN OF LIVERPOOL.
THE EARL OF NORMANTON. Unknown.

The river, beyond which is seen the town of Liverpool, occupies the whole of the picture; in the foreground a vessel is sailing up the river; other vessels further off and in the distance; cloudy sky. Signed and dated, "R. S., 1807." Canvas, 27 by $42\frac{1}{2}$ in.

LENT BY

PAINTER.

35

Portrait of MRS. RAIKES.

T. HORATIO FITZROY, Esq.

George Romney.

Three-quarter figure seated to r. on a red chair, playing a spinet; three-quarter profile; white dress, powdered hair; brown background; sky seen through a window to r. Canvas, 49 by 39 in.

36

LANDSCAPE.

LADY JANE SWINBURNE.

John Crome.

View of a flat expanse of broken ground stretching away into the distance; the light falls on a windmill; cattle in the centre foreground and l. distance; cloudy sky. Canvas, 17½ by 26 in.

37

LINLITHGOW.

THE COUNTESS OF CAMPERDOWN.

J. M. W. Turner, R.A.

The palace stands on a height in the background; at the base of it is the lake; in a stream, in the foreground, under the shadow of some trees, some youths are bathing; blue sky, with clouds. Canvas, 35 by 47 in.

38

Portrait of THE BISHOP OF MEATH.

HENRY WILLETT, Esq.

John Hoppner, R.A.

Rev. Lucius O'Beirne, 1st Bishop of Meath, 1796, and Private Secretary to the Lord Lieutenant of Ireland. (See No. 42.)

Half figure seated to r. in an arm-chair, nearly full-face; black dress, wig; dark background. Canvas, 35 by 27 in.

39

Portrait of DR. ASH.

GOVERNORS OF THE GENERAL
HOSPITAL, BIRMINGHAM.

Sir Joshua Reynolds, P.R.A.

A celebrated physician; b. 1723; founded the General Hospital at Birmingham; d. 1798.

Full-length figure seated to l. in an arm-chair, beside a table, on which his l. arm rests, three-quarter profile to l.; his r. hand holds a plan of the Birmingham General Hospital, which is seen in the distance; black velvet suit, lace tie, red robe, wig; behind him is a statue inscribed "Benevolentia." Canvas, 95 by 58 in.

40

CLASSICAL LANDSCAPE.

LADY JANE SWINBURNE.

Sir Aug. Wall Callcott, R.A.

A sheet of water, crossed by a bridge in the middle distance, occupies the centre of the picture; beyond is a wide, undulating, wooded landscape, with hills in the background; ruins and several figures of women and children in the foreground; blue sky, with clouds. Canvas, 21 by 69 in.

LENT BY

PAINTER.

41

IVY BRIDGE.

WILLIAM HOLLINS, Esq.

J. M. W. Turner, R.A.

The river occupies the foreground, and is seen flowing away in the middle distance; its bed is full of large boulders, and is overhung by trees on either side; on the l. is a waterfall, above which some buildings are seen through the trees. Canvas, 35 by 47 in.

42

Portrait of MRS. O'BEIRNE.

HENRY WILLETT, Esq.

John Hoppner, R.A.

Wife of the Bishop of Meath. (See No. 38.)

Three-quarter figure seated to l., full-face; red dress; dark background. Canvas, 35 by 27 in.

43

Portrait of THE COUNTESS OF CORK.

VISCOUNT GALWAY.

Henry Perronet Briggs, R.A.

Mary, daughter of John, 1st Viscount Galway; m. 1786, as his 2nd wife, Edmund, 7th Earl of Cork; d. 1840.

Three-quarter figure seated, facing the spectator, in an arm-chair; her r. hand holds a fan; white satin dress, high white cap; curtain and architectural background. Canvas, 49½ by 39 in.

For a portrait of the same lady in her youth, see No. 155.

44

SEA-PIECE.

WILLIAM AGNEW, Esq.

John Constable, R.A.

Agitated sea; on the r. two vessels in full sail, others in the distance; low coast-line in the l. distance; cloudy sky. Canvas, 12 by 19 in.

45

Conversation Piece: THE PORTEN FAMILY.

REV. THOMAS BURNINGHAM.

William Hogarth.

The following are the persons represented, beginning from the l. :—(1) Mr. James Porten; (2) his son, afterwards Sir Stainer Porten; (3) Miss Catherine Porten; (4) Mrs. Allen, mother of (6); (5) Mrs. Darell, mother of (9); (6) Mrs. James Porten; (7) Mrs. Darell, 2nd daughter of Mr. J. Porten, and wife of (9); (8) Mrs. Catherine Allen; (9) Mr. Darell; (10) Judith Porten, married Edward Gibbon, Esq., and mother of Gibbon the historian. Group of twelve small full-length figures in a room; in the centre several ladies at a tea-table; on the r. a gentleman and three ladies playing cards; on the l. Mr. S. Porten is handing a letter to his father; in front a black boy giving a dog a card, and at the back a servant carrying a kettle; a garden seen through a door behind. Canvas, 49 by 39 in.

- | LENT BY | PAINTER. |
|--|--------------------------------------|
| 46 | Portrait of MISS LAW. |
| H. F. MAKINS, Esq. | George Romney. |
| Daughter of the riding-master of George IV. when Prince Regent.
Bust to l., three-quarter profile ; white dress open in front ; curling fair hair ;
grey background. Canvas, 23 by 19 in. | |
| 47 | OLD MAN. |
| J. H. HUTCHINSON, Esq. | Thomas S. Good. |
| Small half figure of an old man seated facing the spectator in an arm-chair ;
his l. hand holds a paper which he is reading ; his spectacles are in his
r. hand ; grey background. Panel, 8½ by 6½ in. | |
| 48 | BRIGHTON : THE BEACH AND CHAIN PIER. |
| REV. T. SHEEPSHANKS. | John Constable, R.A. |
| View looking east towards the old Chain Pier ; numerous boats on the r. ;
others drawn up on the beach in the l. corner ; fishermen mending their
nets, and other figures ; cloudy sky. Canvas, 49 by 72 in. | |

GALLERY No. II.

OIL PAINTINGS—49-115.

- | LENT BY | PAINTER. |
|--|------------------|
| 49 | FAMILY GROUP. |
| SIR RICHARD WALLACE, BART. | Gonzales Coques. |
| Portraits of a gentleman and lady, with their two sons and two daughters, in
a wooded landscape.
The gentleman, in a brown dress, is seated in the middle, holding the l.
hand of the lady who sits on his r., with her elder daughter, in white satin, | |

LENT BY

PAINTER.

holding a fan in her l. hand, and a hat in her r., by her side; on the other side of the gentleman is the younger son, holding a dog with a string; and advancing behind him are the younger girl with a basket of fruit, and the elder boy with a hare slung on a stick; peacock drinking in a fountain on the l., at the foot of which are two dogs; cloudy sky. Canvas, 45½ by 68½ in.

50

A MILKWOMAN.

THE DUKE OF WELLINGTON.

Nicholas Maes.

Street of a town; on the r. an old woman leaning over a half-door, giving some money to a milkwoman, behind whom stands a child with its finger in its mouth, and a jug in the other hand; on the pavement are two large metal jars, and an earthen dish full of milk; view on the l., looking down the street towards an archway. Signed, "N. MAES." Canvas, 23 by 25 in.

51

Portrait of A YOUNG MAN.

T. HUMPHRY WARD, Esq.

Rembrandt.

Half figure seated to r., full-face; his r. hand, in which he holds his gloves, is resting on the back of a chair; black cloak, white collar, tall steeple-crowned black hat; dark background. Signed, "Rembrandt f. 1646." Canvas, 28 by 23 in.

52

THE LISTENER.

THE DUKE OF WELLINGTON.

Nicholas Maes.

Interior of a room; a girl descending some steps, with her finger to her lips, listening to what is going on in another room, through the open door of which a servant-girl and a man are seen speaking together; on the l. is a large arm-chair, and in front of it a desk, on which is an open book. Canvas, 23 by 25 in.

53

A MUSIC-PARTY.

THE DUKE OF WELLINGTON.

Peter de Hooghe.

Interior of a richly decorated room, with red curtains; on the l. two ladies and two gentlemen playing and singing; on the r. a gentleman is holding the hand of a lady; near them another gentleman is seated in front of a table, behind which a gentleman and lady are embracing one another; in the centre of the picture a lady kneels on a chair, talking to a gentleman, who holds a glass of wine in his r. hand; trees seen through a window behind them; two dogs are playing in front. Signed, "P. De Hooghe." Canvas, 41 by 53 in.

LENT BY

PAINTER.

54

FLOWER-PIECE.

MARTIN H. COLNAGHI, Esq.

Peter Faes.

Various flowers in a vase on a marble slab, on which is a bird's nest. Signed and dated, "P. Faes, 1789." Canvas, 27½ by 21 in.

55

A MERRY-MAKING.

DAVID SELLAR, Esq.

Jan Steen.

A large party merry-making in a trellis arbour covered with vines; in the centre is a woman in a blue bodice, seated, holding out a glass; on the r. a man, seated on a pedestal, is playing a guitar; at a table behind, on which are the remains of a repast, are a number of other persons; a jester is caressing a servant-girl, and a man near them is playing a flute; in front, on the extreme l., an old man, with a handkerchief round his head and a jug in his hand, is leaning back in his chair; between him and the woman in the centre is a child driving a spaniel harnessed to a wooden toy; a gardener, on a ladder on the r., is plucking grapes; a bird-cage hangs from the trellis-work. Signed, "J. Stein" (J and S connected). Canvas, 57 by 53 in.

56

Portrait of ISABELLA OF PORTUGAL.

LADY LINDSAY.

François Clouet, called Janet.

B. 1503; m. 1526, the Emperor Charles V.; d. 1536.
Small half figure seated to l., three-quarter profile, her hands crossed in front; grey square-cut dress, puffed sleeves, pearls in her hair; dark background. Panel, 12 by 9 in.

57

THE NATIVITY.

FREDERICK SELLAR, Esq.

Gerbrandt van den Eeckhout.

On the r. the Child in a cradle, with St. Joseph leaning over, and the Virgin asleep on the ground; on the l. are the shepherds. Canvas, 18½ by 24.

58

A MAN SMOKING.

MAJOR CORBETT-WINDER.

David Teniers.

Interior of a room; a man seated on a box, with a large jug beside him, in front of a stool, on which is tobacco and a glass of beer; he holds a pipe in his l. hand; through an open doorway on the r. is seen a party of men playing cards. Signed, "D. Teniers f.," and dated, on a drawing of a head of a man on the wall above, 1667. Panel, 11½ by 9 in.

LENT BY

PAINTER.

59 A WEDDING-PARTY.

THE DUKE OF WELLINGTON.

Jan Steen.

Interior of a large room, where a number of persons of both sexes are assembled to celebrate a wedding; among the most prominent figures in the group, beginning on the l., are the landlord, a young man standing on the table, a woman with a child on her lap, a man with an iron pot on his head, the bride and bridegroom crowned with flowers; on the floor sits a man, with his mouth open, holding a jug in his r. hand; and a group of musicians are seen on the r.; some children are looking through a window on the l.; various utensils on the floor. Signed and dated, "J. Steen (J and S connected), 1667." Canvas, 38 by 60 in.

60 FLOWER-PIECE.

MARTIN H. COLNAGHI, Esq.

Peter Faes.

Various flowers in a vase on a marble slab. Signed and dated, "P. Faes, 1789." Canvas, 27½ by 21 in.

61 Portrait of THOMAS WYCK.

DAVID SELLAR, Esq.

Johannes Verspronck.

Dutch painter; born 1616; d. 1677. (For a portrait of his wife, see No. 65.) Half-length figure standing to r., nearly full-face; his r. hand rests on his hip; black dress, wide falling collar; long hair falling over his shoulders; grey background. Signed, "J. Verspronck" (VER and S connected). Panel, 30½ by 25½ in.

62 SEA-PIECE, with Shipping.

ERNEST KENNEDY, Esq.

Jan van Goyen.

Agitated sea; in the l. foreground is the end of a jetty on which three men are standing; near it two men are rowing a boat; another boat sailing beyond; on the r. is a barge in full sail, other barges in the distance; beyond is seen the coast-line and buildings; stormy sky. Signed and dated, on the boat, "V. G. (connected), 1639." Panel, 14½ by 24½ in.

63 DEAD GAME, with Fruit and Flowers.

CHARLES T. D. CREWS, Esq.

Jan Fyt.

On the r. are a hare, wild duck, partridge, &c.; on the l. are flowers, grapes, and an overturned vase, above which a parrot is perched; dark background. Canvas, 32 by 42½ in.

LENT BY

PAINTER.

64

COAST-SCENE.

MRS. MOSELEY.

Simon de Vlieger.

On the shore in the r. foreground are groups of men and women bargaining for fish, just landed from a boat, which is seen on the l.; near the boat are other figures, among them two men on horseback and a dog; other vessels beyond; the open sea in the distance; blue sky, with clouds. Signed and dated, on a baulk of timber in the foreground, "S. de Vlieger, A^o. 1633." Panel, 26½ by 41½ in.

65

Portrait of CATHERINE ADAMS.

DAVID SELLAR, Esq.

Johannes Verspronck.

A native of Haarlem; m. 1644, Thomas Wyck. (See No. 61.) Half-length, standing to l., nearly full-face; hand clasped in front of her, holding a feather fan; black dress, embroidered stomacher, wide white ruff, close-fitting lace cap; grey background. Signed and dated, "J. Verspronck (VER and S connected), an^o. 1641." Canvas, 30½ by 25½ in.

66

A STORM AT SEA.

MAJOR CORBETT-WINDER.

William Van de Velde.

Rough sea; in the l. foreground a heavily-laden barge, with a small square sail; another similar vessel beyond; on the r. a large ship under sail; stormy sky. Canvas, 14 by 24 in.

67

LANDSCAPE.

LORD WANTAGE.

Jacob van Ruysdael.

In the foreground is a torrent rushing between rocks on the r., and flowing away to the l. between other masses of rock; above and beyond it rises a wooded hill-side, on the top of which are some cottages and figures; below, on the slope of the hill, are two figures seated on the ground, one of them supposed to be the artist sketching; on the extreme l. is a cottage, with a woman at the door, and man with a dog; and in the r. distance is seen a village, with blue hills beyond; cloudy sky. Signed, on the rock in the middle of the stream, "J. Ruysdael" (J and R connected). Canvas, 41 by 58½ in.

68

BATTLE-SCENE.

LORD WANTAGE.

Wouverman.

In the centre a group of horsemen; the principal figure, on a grey charger, fighting, sword in hand, with a man armed with a heavy mace; to the l. a horseman is firing a pistol, while his horse is being pierced by the spear

LENT BY

PAINTER.

of a man on foot; close to them a lancer on a grey is riding over a fallen musketeer and a dead horse; in the r. corner a dying grey horse raises his head; by him his rider and a standard-bearer both lie dead; the middle-ground is filled with fighting men, cavalry and infantry; troops are charging down the low hills on either side; a castle is on a hill to the r.; clouds of smoke rise against the blue sky. Canvas, 25½ by 32 in.

69

RIVER-SCENE.

CAMILLO ROTH, Esq.

Jan van Goyen.

The river occupies the foreground and whole of the left of the picture; on the r. is a landing-stage, at which are some boats and figures; near it is a house; on the l., in the foreground, a ferry-boat with figures; buildings in the distance; cloudy sky. Signed and dated on a boat, "V. G. 1628." Panel, 10½ by 16 in.

70

LANDSCAPE, with Figures.

BARCLAY FIELD, Esq.

Wouverman.

A road in the foreground, along which a gentleman in a red coat is riding on a grey horse; he is stopping to speak to some people by the roadside, at the foot of a bank on which are two stunted trees; an old woman is apparently begging from him; following the gentleman is a man carrying a gun and some game; on the r. a dog; hilly landscape, with castle in the distance; blue sky, with clouds. Panel, 7½ by 9 in.

71

THE WATER-MILL.

LORD WANTAGE.

Hobbema.

Under the shade of large oak-trees is an overshot mill, with the water shut off, pouring into a pool that fills the immediate foreground; under the trees is a house, and near it a pathway, on which a lady and gentleman are walking; two men on the extreme r. are fishing, one of them has hooked a fish, and the other is coming with a landing-net; on the l. is a harvest-field, with a man and woman gleaning, and beyond a village and church appearing above the trees; other figures are seen on the road leading towards the village; blue sky, with white clouds. Signed and dated, "M. Hobbema, 1664." Canvas, 36½ by 50½ in.

72

A DUTCH LADY.

CAMILLO ROTH, Esq.

Ferdinand Bol.

Half figure seated in an arm-chair, facing the spectator; her r. hand holds a handkerchief; black gown, white cuffs and wide collar, white cap; grey background. Canvas, 34 by 28 in.

LENT BY

PAINTER.

73

SWANS.

F. L. JAMES, Esq.

Melchior de Hondecoeter.

Two swans and some ducks at the edge of a pond in a garden; a turkey and peafowl in the background; foliage on the l.; buildings in the distance. Signed and dated, "M. de Hondecoeter, 1675." Canvas, 80½ by 98½ in.

74

A MILL.

THE MARQUIS OF LANSDOWNE.

Rembrandt.

A windmill and house on the top of a low hill, round the base of which flows a river; a woman and some children are on the river-bank in the foreground; in the extreme r. corner of the picture are seen the prow and unshipped mast of a boat, which a man is rowing; on the farther side of the river thick foliage and buildings. Canvas, 34 by 40½ in.

75

THE LAUGHING CAVALIER.

SIR RICHARD WALLACE, BART.

Frank Hals.

Half figure standing to l., three-quarter profile; his l. hand rests on his hip, holding his sword-hilt; gaily coloured slashed doublet, with lace ruffles and falling collar, black sash, large black hat; grey background. Inscribed, "ÆTA SUÆ 26 Aº. 1624." Panel, 33 by 26 in.

76

LANDSCAPE.

LORD WANTAGE.

Jacob van Ruysdael.

On the banks of a river, which occupies the l. of the picture, is a road leading through a wood; on it a man in a red coat stands talking to another, who is sitting on the ground; beyond them is seen another figure, and in the foreground four sheep are browsing; on the bank of the river, in the l. middle distance, is a man driving two cows; beyond rises a wooded hill; blue sky, with soft white clouds lit up by the sun. Signed with monogram, "J. V. R." Canvas, 42 by 50½ in.

77

THE EMBARKATION OF ADMIRAL DE RUYTER AT
AMSTERDAM.

THE DUKE OF WELLINGTON.

Ludolph Backhuysen.

View on the River Y, looking towards Amsterdam; the Admiral standing on the l., attended by numerous persons of distinction, at the foot of a tower; numerous vessels and boats crowded with figures on the river; in the distance is seen a drawbridge, with shipping beyond; houses and trees on each side; blue sky, with clouds lit up by the rising sun. Signed and dated, on one of the nearest boats, "L. Backhuysen F., 1695." Canvas, 42½ by 62 in.

LENT BY

PAINTER.

78

LANDSCAPE.

LORD WANTAGE.

Jan Both.

In the centre of the picture is a road, on which a man in a red cloak, followed by a dog, is driving two mules; further along the road, which winds at the foot of some rocky hills on the l., is a man driving cows, and another with a dog driving goats; a group of dark trees in the r. foreground; blue sky lit up by the setting sun. Canvas, $24\frac{1}{2}$ by 31 in.

79

LANDSCAPE AND CATTLE.

LADY LINDSAY.

Nicholas Berghem.

On a road, beneath an overhanging cliff, a man riding a donkey, accompanied by a woman who is carrying a lamb, is driving some cows, a sheep, and a goat, &c.; distant landscape on the l.; blue sky with clouds. Signed, "Berghem." Panel, 11 by $14\frac{1}{2}$ in.

80

DUTCH RIVER-SCENE.

CHARLES T. D. CREWS, ESQ.

Aart van der Neer.

A frozen river occupies the centre of the picture, and is seen stretching away on the r. into the distance; various figures are skating and playing games on the ice; on the bank to the l. houses of a village and a church; windmill on the r.; cloudy sky. Signed and dated, "A. V. (connected), D. N. (connected), 1662." Canvas, 11 by $15\frac{1}{2}$ in.

81

DEAD GAME, &c.

STEPHENSON CLARKE, ESQ.

Jan Weenix.

A brace of partridges and a woodcock lying on the ground at the foot of some trees; distant landscape on the r. Signed and dated, "J. Weenix f., 1711." Canvas, 22 by $18\frac{1}{2}$ in.

82

CUPIDS AND FRUIT.

ERNEST KENNEDY, ESQ.

Rubens.

Six cupids bearing a garland of fruit and flowers; architectural background; landscape seen through an open window on the r. Panel, $25\frac{1}{2}$ by $20\frac{1}{2}$ in.

83

LANDSCAPE.

STEPHENSON CLARKE, ESQ.

Jan Weenix.

A dead swan, deer, partridges, and other game lying in the foreground; two dogs on the l. near a gun, which is on the ground; on a slab behind is a dead hare and a game-bag, and beyond it a negro is holding a horse, while another man carries a basket of small birds; in the distance beyond is seen a boar-hunt. Signed and dated, "J. Weenix, 1700." Canvas, 71 by 55 in.

LENT BY

PAINTER.

84

A GEOGRAPHER.

BARCLAY FIELD, Esq.

Gerard Dow.

Small half figure of a man leaning on a window-ledge, with a lighted candle in his r. hand, which rests on an open book; his l. hand holds a pair of compasses on a globe; on the ledge is an hourglass on a book, and a flask of wine. Signed, "G. Dov." Panel, 12 by 8 in.

85

AN OLD PEASANT BEFORE A COTTAGE.

STEPHENSON CLARKE, Esq.

Adrian Van Ostade.

Small half figure of a man in a brown coat and black hat, his r. hand clasping his coat, standing in front of a cottage over which a vine is trailing. Signed, "A. V. Ostade" (A and V connected). Panel, 9 by 7 in.

86

RIVER-SCENE.

BARCLAY FIELD, Esq.

Aart van der Neer.

View of a river, which occupies the centre of the picture, and stretches away into the distance; mill on the r.; house and trees, above which rises a church spire on the l.; a man and three cows on the bank in the foreground; cloudy sky, with setting sun. Signed, "A. V. (connected) D. N." (connected). Panel, 7½ by 11 in.

87

A CALM.

H.M. THE QUEEN.

William Van de Velde.

(From Buckingham Palace.)

A view looking out to sea; a line of vessels, consisting of every kind of craft, stretches away from the l. foreground into the most remote distance; the nearest vessels are a barge and a yacht; on the r. are two sailors standing in the water, one pulling towards him a small boat, the other at the side of a row-boat, in which a man is seated; blue sky, with light clouds. Panel, 23½ by 28 in.

88

A GIRL WITH A LIGHTED CANDLE.

T. HUMPHRY WARD, Esq.

Gerard Dow.

Small half figure of a girl leaning over a window-sill, holding back a curtain with her r. hand, and holding a lighted candle in her l.; red bodice, white sleeves, white cap. Signed "G. Dov." Panel, 10 by 7½ in. (circular top).

LENT BY

PAINTER.

89

THE SMOKER.

CHARLES T. D. CREWS, Esq.

Jan Steen.

Interior; small three-quarter figure of a man, in a brown coat and red cap, seated at a table, filling his pipe; on the table is a knife. Canvas, $8\frac{1}{2}$ by 7 in.

90

AN INTERIOR.

WILLIAM AGNEW, Esq.

Nicholas Maes.

Interior of a room; a woman, in a black dress with red and green sleeves, tying up the hair of a child in front of her; on her r. are two other children, one of them in a baby-chair ornamented with figures; a cat and a dog in front of them, near a chair, on which are some clothes; numerous kitchen utensils on the wall behind. Panel, 24 by $18\frac{1}{2}$ in.

91

WINTER SCENE IN HOLLAND.

MARTIN H. COLNAGHI, Esq.

Jan van de Capelle.

A frozen river occupies the foreground, and stretches away beyond a footbridge, which spans it on the r.; on the farther bank are houses and trees; moored to the bank are some boats, in one of which are two men; near them is a woman; cloudy sky, setting sun on the l. Signed, "J. V. Cappelle." Canvas, $22\frac{1}{2}$ by 20 in.

92

INTERIOR OF DELFT CATHEDRAL.

MARTIN H. COLNAGHI, Esq.

Emmanuel de Witte.

In the foreground is the figure of a man in a red cloak; two figures beyond, standing near a column; other figures in the background; pulpit seen on the r. Signed, "E. D. W." Canvas, 22 by $18\frac{1}{2}$ in.

93

THE ALCHEMIST.

LORD WANTAGE.

David Teniers.

An old man, in a long grey coat and blue cap edged with fur, is sitting on a three-legged stool before a furnace, blowing a charcoal fire, over which is a crucible; at the back of the room are two men, one standing with his back towards the spectator, the other seated at the end of a table; another man looks through a window above; a fish hangs from the ceiling; in the r. corner is a horse's skull and some books; on the l. is a large earthen pot and a stove; on the furnace is an almbic, with condenser. Signed, "D. Teniers f." Panel, $13\frac{1}{2}$ by $18\frac{1}{2}$ in.

LENT BY

PAINTER.

94

A STUDY.

H.M. THE QUEEN.

Van Dyck.

(From Buckingham Palace.)

Three small full-length figures of men on horseback; the one in the middle on a skewbald, the others on grey horses. Supposed to be the sketch for the portrait of the Marquis de Moncada in the Louvre. Panel, 13½ by 25 in.

95

COURTYARD OF AN INN.

LORD WANTAGE.

Peter de Hooghe.

Seated in the brick-paved courtyard of a house, at a small table, on which is a jug, a paper of tobacco, and a pipe, is a gentleman in a black velvet jacket and black beaver hat, smoking a clay pipe; his cloak lies on the back of his chair, and he has thrown a large overcoat over the garden railing behind him; near him stands a woman in a red skirt and white jacket, with blue apron and white cap, drinking out of a tall glass; approaching from the house on the r. is a little girl, carrying a small dish of hot embers; in the background is a wall, in which is a doorway with steps leading into a garden; and above the fence rise trees and a church tower; warm afternoon sky. Canvas, 30 $\frac{1}{2}$ by 25 $\frac{1}{2}$ in.

96

LANDSCAPE: Morning.

MAJOR CORBETT-WINDER.

Aart van der Neer.

View looking along a river, which occupies the centre of the picture and stretches away into the distance; houses and trees on either side; boats with figures; cloudy sky, lit up by the rising sun. Signed, "A. V. (connected) D. N." (connected). Panel, 12 by 19 in.

97

THE BIRDS' CONCERT.

MAJOR CORBETT-WINDER.

Melchior de Hondecoeter.

On the l. is an owl perched on the branch of a tree, with an open music-book below him; round him and on the ground are a number of birds, among them a duck, a jay, a parrot, a plover, &c. Signed and dated on the book, "M. T. Hondcoeter f. 1670." Canvas, 32½ by 38 in.

98

THE CHÂTEAU.

H.M. THE QUEEN.

David Teniers.

(From Buckingham Palace.)

In an open space outside the garden of a château are a number of peasants dancing to the music of a fiddle played by a man standing on a tub; a group of four men stand by on the r., and farther on, near a well, another

LENT BY

PAINTER.

man and a woman; on the l. the owner of the château, his wife and children, the youngest of whom is on the nurse's lap, are looking on at the dance; a peasant is inviting the eldest girl to follow the example of her brother, who is taking part in the dancing; two figures are at a door in the wall, over which is seen the château; trees, buildings, and ricks on the r. Signed and dated, "D. Teniers f. 1645." Panel, 32½ by 49½ in.

99

THE COUNTRY INN.

LORD WANTAGE.

Isaac van Ostade.

At the door of the inn, which occupies the whole of the r. of the picture, is a group consisting of a gentleman who has dismounted from a grey pony, an ostler holding a jug, a man seated, a woman, and a child; above them, on some steps leading to a larger building overhung with trees, are a man, woman, and child; on the roof of the larger building is a stork on its nest; beyond it rises a church steeple; on the l. is seen a traveller approaching the gate; wooded landscape beyond. Signed and dated, "Isaac Ostade, 1649." Canvas, 32½ by 26 in.

100

RIVER-SCENE.

STEPHENSON CLARKE, Esq.

Aart van der Neer.

A river flows through the centre of the picture, with houses and trees on either bank; in the l. foreground is a man in a punt, fishing; cloudy sky, the sun setting in the background. Panel, 13½ by 19½ in.

101

FLOWERS.

BARCLAY FIELD, Esq.

Jan van Huysum.

A vase of flowers on a marble slab; brown background. Signed, "Jan van Huysum fecit." Panel, 19½ by 16 in.

102

LES PHILOSOPHES BACCHIQUES.

LORD WANTAGE.

David Teniers.

Interior of a tavern; two men seated at a table; the one on the l. in a red cap, holding a glass in his r. hand, and a pipe in his l.; the other sits on the further side of the table, rolling up some tobacco in a paper over an earthen dish; a third stands behind them, looking on and listening; on the l. is a man leaning against the side of a fireplace, and another man standing in front of it, while at the doorway on the r. a woman turns to look back as she passes out; on a shelf at the back are various articles of crockery. Signed, "D. Teniers f." Panel, 13 by 17½ in.

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PAINTER.

103

RIVER-SCENE.

CHARLES T. D. CREWS, Esq.

Solomon van Ruysdael.

Mouth of a river with fishing-boats; in the r. corner two men in a boat are drawing a net; in the centre of the picture are two boats, one with its sail down; beyond are several others sailing, lit up by a gleam of sunshine; bank of the river, with houses and trees in the distance; stormy sky. Signed, "Ruysdael." Panel, 13 by 23 in.

104

THE GIANT'S STAIRCASE, Ducal Palace, Venice.

MARTIN H. COLNAGHI, Esq.

Francesco Guardi.

View looking up the staircase, with numerous figures on the steps and at the bottom. Panel, $7\frac{1}{2}$ by 6 in.

105

AN INTERIOR.

CHARLES T. D. CREWS, Esq.

David Teniers.

A man, seated at a table, is singing, accompanied by another with a guitar; a third holds a pipe in his hands; on a seat is a jug and a glass of wine; an old woman is looking in at the door. Signed, "D. Teniers fec." Panel, $9\frac{1}{2}$ by 7 in.

106

VIEW OF A RUIN AND CASCADE.

STEPHENSON CLARKE, Esq.

Jacob van Ruysdael.

In the foreground a stream flows over a dam between ruined buildings, those on the farther side surrounded by trees; beyond them is a wood; two figures on the top of the wall on the l.; on the r. is a boat, with two men in it; blue sky with light clouds. Signed, "J. V. R." (connected). Canvas, $22\frac{1}{2}$ by $25\frac{1}{2}$ in.

107

THE FIGHT INTERRUPTED.

CHARLES T. D. CREWS, Esq.

Jan Steen.

Interior of a tavern; a group in the centre composed of two men, one of whom has attacked the other, and two women, who are endeavouring to separate them; two old women seated in the background and a man look on amused; on the l. a man is coming down stairs with a jug, and above him a man and woman looking in through a window; in the background a woman is holding the door against a man who is trying to force it open; dice on the floor. Signed and dated, "J. Steen (J and S connected), 16 . ." Panel, 15 by 19 in.

LENT BY

PAINTER.

108

PEASANTS PLAYING CARDS.

F. L. JAMES, ESQ.

Adrian Brauwer.

Interior; two peasants seated at a table, playing cards; three others look on; two more are in the background behind the seated figure on the l.; in the r. background a man standing in front of a fireplace, and a woman sitting on a stool near him. Signed and dated, "A. Brauwer, 1635." Panel, 12½ by 15½ in.

109

Portrait of AN OLD WOMAN.

LORD WANTAGE.

Rembrandt.

Half figure, seated to l., nearly full-face; dark dress, ruff, close-fitting black cap, with a peak on the forehead. Signed and dated, "Rembrandt, 1660." Canvas, 29½ by 25 in.

110

VESSELS IN A GALE MAKING FOR PORT.

G. G. TREMLETT, ESQ.

Solomon van Ruysdael.

Rough sea; a three-masted vessel in the foreground, sailing towards land, which is seen on the r.; other vessels beyond; stormy sky. Canvas, 29 by 39 in.

111

A MILL.

BARCLAY FIELD, ESQ.

Jacob van Ruysdael.

A mill-pond occupies the foreground; the centre and r. of the picture are occupied by the buildings of the mill; the water is seen rushing over the dam between the two mill-wheels into the pond below; on the dam are two men lifting up the hatches; trees behind the mill; distant landscape on the l.; cloudy sky. Signed, "J. V. Ruysdael" (J V and R connected). Panel, 21 by 27 in.

112

THE KITCHEN YARD.

LORD WANTAGE.

Adrian van Ostade.

An open yard; near a window is a pump, and a vine growing up a wall, with the foliage seen above; under the pump are some fish on a board lying across a tub, and in the foreground are some other fish on a red crockery colander. Panel, 17½ by 14 in.

113

LANDSCAPE, with Figures.

T. HUMPHRY WARD, ESQ.

David Teniers.

Two men, one in a red cap, holding a stick, stand talking near some rocks at the edge of a wood; a church spire seen over trees in the distance; cloudy sky. Panel 6½ by 8½ in.

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PAINTER.

114

THE CARD-PLAYERS.

STEPHENSON CLARKE, Esq.

David Teniers.

Interior; two men, one in a blue jacket, the other in a red one, seated at a table, playing cards; between them another man looking on, with a mug in his hand; behind are more men smoking; the hat of the man on the l. hangs on his chair, and on the ground beside him is an earthenware jug; above him is an open window; at the back of the room on the r. are two men warming themselves at a fire. Signed, "D. Teniers f." Copper, 9 by 11½ in.

115

A CARD-PARTY.

BARCLAY FIELD, Esq.

Adrian van Ostade.

Interior of a room; a man and woman seated at a table, playing cards; the former is holding his pipe on his knee, the woman holds a cup in her r. hand; another man, with a pipe in his hand, stands near, leaning his l. arm on a chair and talking to them. Signed on a bed, "A. V. Ostade" (A and V connected). Panel, 10½ by 8½ in.

GALLERY No. III.

OIL PAINTINGS—116-158.

LENT BY

PAINTER.

116

THE CONFESSOR CONFESSING.

THE MARQUIS OF LANSDOWNE.

Sir David Wilkie, R.A.

Interior of a chapel; a young monk, on his knees, before an older monk, whose l. wrist he is holding with both hands, confessing; near the stall on which the elder monk is seated are a skull and an hourglass. Panel, 49 by 38½ in.

117

Portrait of ROBERT CHILD, Esq., of Osterley Park.

THE EARL OF JERSEY.

George Romney.

Father of the Countess of Westmorland (No. 118).

Full-length, standing in a landscape, under the shade of some trees, facing the spectator, three-quarter profile to r.; he holds a gun in his hands, and

LENT BY

PAINTER.

his l. arm, on which the barrel rests, is leaning on the trunk of a tree; his hat lies beside him on the tree, and his legs are crossed; his dog is sitting on his r.; red long-skirted coat, green waistcoat, and breeches; shoes with gold buckles. Canvas, $95\frac{1}{2}$ by $57\frac{1}{2}$ in.

118 Portrait of THE COUNTESS OF WESTMORLAND.

THE EARL OF JERSEY.

George Romney.

Sarah Anne, daughter of Robert Child, Esq., of Osterley Park; m., 1782, John, 10th Earl of Westmorland (sec No. 122); d. 1793.

Three-quarter figure, standing in a landscape facing the spectator, profile to l.; her arms, which are crossed, lean on a pedestal, on which her ermine robes are lying; white dress, open in front; gold-embroidered gauze scarf. Canvas, 58 by 46 in.

119 Portrait of A SCULPTOR.

THE EARL OF JERSEY.

William Dobson.

Half figure, standing to r., the head turned towards the spectator; in his l. hand he holds a statuette, the r. rests on his hip; dark dress, with dark cloak thrown over the r. shoulder; curtain background. Canvas, $42\frac{1}{2}$ by $34\frac{1}{2}$ in.

120 THE MARLBOROUGH FAMILY.

THE DUKE OF MARLBOROUGH.

Sir Joshua Reynolds, P.R.A.

The following are the persons represented:—George Spencer, fourth Duke of Marlborough, b. 1739, d. 1817; Caroline, his wife, daughter of John, Duke of Bedford, d. 1811; their children, George, Marquis of Blandford, afterwards 5th Duke, b. 1766, d. 1840; Lord Henry Spencer, b. 1770; Lady Caroline; Lady Elizabeth; Lady Charlotte; Lady Anne.

The Duchess stands in the centre of the picture, her r. hand resting on the arm of the Duke, who is seated in a chair, holding a cameo in his l. hand; he is resting his r. arm on the shoulder of his eldest son, who stands by his side, holding a scarlet case; on the r. of the picture Lady Caroline rests her l. hand on the shoulder of the youngest child (Lady Anne), who is shrinking in fright from a grotesque mask held up by Lady Charlotte; her r. hand is clasped in that of Lady Elizabeth, between whom and the Duchess stands Lord Henry, pointing to the cameo in his father's hand; two spaniels and an Italian greyhound are shrinking in fear from the mask.

The scene is laid in a vestibule, with massive columns hung with curtains, and having a central arch through which part of the park is seen. Canvas, 125 by 113 in.

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| LENT BY | PAINTER. |
| 121 | Portrait of SIR KENELM DIGBY. |
| RIGHT HON. W. E. GLADSTONE, M.P. | Van Dyck. |

A distinguished soldier, scholar, and courtier; b. 1603; was noted for his handsome person and extraordinary strength; d. 1665.

Half figure standing to l., three-quarter profile; his r. hand, with fingers outspread, rests upon the front of the dark cloak in which he is wrapped; on the l. is seen a sunflower; dark background. Canvas, 41 by 32 in.

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| 122 | Portrait of THE EARL OF WESTMORLAND. |
| THE EARL OF JERSEY. | George Romney. |

John, 10th Earl; b. 1759; Lord Lieut. of Ireland, 1790-95; m. 1st, Sarah Anne, daughter of Robert Child, Esq. (see No. 118); d. 1841.

Three-quarter figure standing to l. in a landscape, three-quarter profile; his l. hand rests on the hilt of his sword; in his r. hand is his black three-cornered hat; long red coat with epaulettes, white waistcoat and breeches, wig. Canvas, 58 by 46 in.

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| 123 | Portrait of MR. DRUMMOND. |
| LORD BURTON. | Thomas Gainsborough, R.A. |

Full-length, standing facing the spectator, in a landscape, with legs crossed; his l. arm rests on a bank, and in his l. hand is his broad-brimmed black hat; long blue coat, with large brass buttons, white waistcoat and lace tie, breeches and top-boots; powdered hair. Canvas, 90 by 58 in.

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| 124 | THE PAINTER'S DAUGHTERS. |
| LADY LINDSAY. | Palma Vecchio. |

Three half figures singing, the one in the centre accompanying on a lute; the one on the r. holds a piece of music; landscape background. Canvas, 36 by 48½ in.

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| 125 | FIGURES AND STILL-LIFE. |
| THE DUKE OF WELLINGTON. | Velasquez. |

Two boys seated at a table, on which are spread earthen pots, a pestle and mortar, dishes, and a tall jar, with an orange on the top of it; one of the boys is holding a small cup to his lips. Canvas, 25 by 40 in.

LENT BY

PAINTER.

126

THE BAPTISM IN THE JORDAN.

MRS. JAMES WALKER.

Salvator Rosa.

Wooded and rocky landscape, in the centre of which flows the river between high wooded cliffs; distant landscape seen through a gap in the cliffs; in the foreground St. John is seen baptizing Christ, with various figures looking on; on the r. a group of men are bathing; blue sky, with clouds. Canvas, 68 by 102 in.

127

Portrait of A MAN.

NATIONAL GALLERY OF IRELAND. School of Lionardo da Vinci.

Half figure, seated facing the spectator, with his arms leaning on a ledge, on which is inscribed "ALEXANDER OLIVERIUS V."; dark cloak; gold chain round his neck, to which a jewel is attached; long fair hair falling over his shoulders; mountainous landscape in the background. Canvas, 26 by 21 in.

128

THE MARRIAGE OF THE VIRGIN.

SIR RICHARD WALLACE, BART.

Murillo.

A composition of twelve small full-length figures; in the centre are the Virgin and St. Joseph, with their hands clasped, and between them the High Priest, with his hand raised; behind the Virgin are four female attendants, and behind St. Joseph five suitors, one breaking a staff; behind is a crimson curtain, with a ray of light falling from above, and the Holy Spirit in the form of a dove. Panel, 29 by 22 in.

129

ST. PETER.

LIEUT.-COL. EDMUND MOLYNEUX.

Spagnoletto.

Three-quarter figure of the saint, in black and brown drapery, holding a key in his r. hand, his head resting on his l., and looking up. Canvas, 45 by 36 in.

130

EUROPA.

H.M. THE QUEEN.

Claude.

(From Buckingham Palace.)

The shore of a large bay, or seaport, the entrance to which is protected by a round tower; on the r. are trees, and buildings in the distance; several vessels are in the port; in the foreground Europa is seated on the back of the bull, which is led by two of her attendants, while a third walks beside her; four more of her companions are seated round a tree on the l., and a herd of cattle browse round the shore on the r.; blue sky, with clouds. Canvas, 39½ by 52 in.

LENT BY

PAINTER.

131

VIRGIN AND CHILD.

LORD WANTAGE.

Murillo.

The Virgin, seated, holding the Child in her lap with the l. hand, while the r. hangs by her side; He is looking out of the picture, and plays with the Virgin's hair with His r. hand, the other resting on her bosom. Canvas, 64 by 42½ in.

132

LA FEMME À L'ÉVENTAIL.

SIR RICHARD WALLACE, BART.

Velasquez.

Half figure of a lady, standing to l., three-quarter profile; her r. hand, gloved, holds a fan; with her l. hand, also gloved, she holds a black lace mantilla which is over her head and covers her shoulders; a rosary hangs on her l. wrist; brown dress, cut square across the bosom; necklace of dark-coloured stones; dark background. Canvas, 36½ by 27 in.

133

A SEAPORT.

THE MARQUIS OF LANSDOWNE.

Claude.

View looking out to sea; columns of a large building in the r. foreground, near which is a boat, with two men in it; other boats and ships beyond; a large building on the l., in front of which are numerous figures; trees and a high tower beyond; ships in the distance on both sides; blue sky, with light clouds, lit up by the morning sun, which shines across the sea. Copper, 13 by 17 in.

134

EUROPA.

THE EARL OF DARNLEY.

Titian.

The partly nude figure of Europa is seen lying on the back of the bull, who is swimming out to sea; her l. hand grasps one of his horns, and with her r. she holds up a piece of red drapery; an amorino follows on a dolphin, and alongside is seen the head of a fish; other amorini above; on the shore may be seen the companions of Europa, and some cows. Signed, "TITIANVS.F." Canvas, 70 by 80½ in.

135

FLIGHT INTO EGYPT.

LADY LINDSAY.

Leandro Bassano.

The Virgin seated, beneath a curtain, hanging from a tree covered with fruit, holds the Child on her lap; the little St. John kneels before Him, with a lamb by his side; behind him an angel plucking some of the fruit; other child angels in the sky above; hilly landscape in the background, in which are small figures of the Virgin on the ass, with the Child on her lap. Panel, 39 by 33½ in.

LENT BY

PAINTER.

136

AN EMBARKATION.

SIR WATKIN WILLIAMS WYNN, BART.

Claude.

View looking out to sea; in the foreground, on some steps leading down to the sea from some columns on the l., are three figures, two of them in armour; a boat is lying at the foot of the steps; several vessels a little way out on the l., others beyond; a rocky point on the r., on which are some large trees; a boat, full of men, is in the shadow of the trees; blue sky, with light clouds, lit up by the rising sun shining across the sea. Copper, 15 by 20½ in.

137

Portrait of DON BALTHAZAR CARLOS.

S. H. FRASER, Esq.

Velasquez.

Prince of Asturias, son of Philip IV. and Isabel of Bourbon.

Full-length figure of the Prince as a little boy, standing slightly to l., in a landscape, under a fig tree, loading his gun, and looking at the spectator; black dress slashed with white; white lace collar and cuffs; hair cut straight across the forehead. Canvas, 56 by 42½ in.

138

THE ENCHANTED CASTLE.

LORD WANTAGE.

Claude.

The castle stands upon a rocky shore by the sea, partly surrounded by trees; to the l. rocky hills and woodland extend far away towards the distant coast and sea; two sails of fishing-boats are seen on the sea in the middle distance, while nearer, on the r., is a boat with two men in it; in the foreground, which is broken and grassy, is a seated female figure; close behind this figure is a deer grazing, with other deer near. Canvas, 34 by 58 in.

139

VIRGIN AND CHILD.

LIEUT.-COL. EDMUND MOLYNEUX.

Luis de Morales.

Small three-quarter figure of the Virgin, holding the Child on a cushion on her lap, leaning forward and nursing Him; He is looking round and smiling; dark background. Panel, 30 by 25 in.

140

ST. JEROME PRAYING IN THE DESERT.

NATIONAL GALLERY OF IRELAND.

Spagnoletto.

Nude half figure of the saint, with long grey beard, looking up, his hands clasped in prayer; dark background. Signed, "Jusepe de Ribera, Español." Panel, 32 by 26½ in.

LENT BY

PAINTER.

141

VIRGIN AND CHILD.

LADY LINDSAY.

Giorgione.

Three-quarter figure of the Virgin, seated, with the Child lying on her lap, and holding her veil with His r. hand; a river, buildings, and various small figures in the background. Panel, $30\frac{1}{2}$ by $40\frac{1}{2}$ in.

142

THE LAST SUPPER.

LORD WANTAGE.

Titian.

Sketch for the famous picture in the Escorial at Madrid. Canvas, $29\frac{1}{2}$ by $40\frac{1}{2}$ in.

143

ST. SEBASTIAN.

W. HOLMAN HUNT, Esq.

Velasquez.

Small, almost nude figure of the saint, standing facing the spectator, one arm tied above his head, the other behind him; dark background. Panel, 18 by 13 in.

144

LANDSCAPE.

LADY LINDSAY.

Gaspar Poussin.

In the foreground are two figures, one with a helmet; large trees on the l.; woods beyond; above them rises a hill, on which are the buildings of a town; blue sky, with light clouds. Panel, 9 by $13\frac{1}{2}$ in.

145

VIEW IN DRESDEN.

THE EARL OF NORMANTON.

Bernardo Canaletto.

An open square, in which are a number of people, and some carts, &c., drawn by horses and oxen; buildings all round the square, in the centre of which is an equestrian statue; a glimpse of hills is seen through a gap at the far end of it; blue sky. Canvas, 19 by $32\frac{1}{2}$ in.

146

Portrait of A DUTCH GENTLEMAN.

ANTHONY GIBBS, Esq.

Frank Hals.

Three-quarter figure, standing to r., three-quarter profile, holding a broad-brimmed black hat in his l. hand, and a pair of gloves in his r.; black dress, white ruff; grey background. Inscribed, "ÆTAT. SUÆ 52 ANº. 1639." Canvas, 45 by 36 in.

LENT BY

PAINTER.

147

Portrait of MADAME LE ROY.

SIR RICHARD WALLACE, BART.

Van Dyck.

Wife of Philippe Le Roy (see No. 149).

Full-length, standing to r., three-quarter profile; she holds a black ostrich feather fan in her hands; black, square-cut satin dress, with large puffed sleeves, wide white lace collar; strings of pearls round her neck and wrists, and on the front of her gown; short fair hair, dressed so as to project on each side; a small spaniel crouches at her feet; architectural and curtain background; sky seen through an opening on the l. Inscribed, "ÆT. SUÆ 16, A. 1631." Canvas, 84 by 47½ in.

148

APOTHEOSIS OF THE DUKE OF BUCKINGHAM.

THE EARL OF JERSEY.

Rubens and Jordaens.

George Villiers, 1st Duke of Buckingham; b. 1592; was a great favourite of James I., who created him Duke of Buckingham in 1623; was assassinated 1628.

Full-length of the Duke, bareheaded, in richly jewelled armour, mounted on a brown horse, which is standing on its hind legs; his head is turned towards the spectator; his r. hand holds a baton, and his blue cloak is flying out behind him; both hands gloved; the figure of Fame is seen in the air before the Duke, with a wreath; other allegorical figures near him; below, in the l. corner, are Neptune and Amphitrite (painted by Jordaens); in the background is the sea, with ships saluting. Canvas, 122½ by 134 in.

This picture is said to have been painted by Rubens, who was a friend of the Duke's, at Paris in 1625.

149

Portrait of PHILIPPE LE ROY.

SIR RICHARD WALLACE, BART.

Van Dyck.

Son of Jacob Le Roy; filled several offices of trust in the Low Countries; was a great patron and lover of art, and a personal friend of Van Dyck's.

Full-length, standing to l., nearly full-face; one foot on a step leading from a garden into a house; his r. hand caresses a hound, which is looking up at him; his l. rests on the hilt of his sword; black dress, with lace collar and cuffs, and sleeves puffed and slashed; black cloak over his shoulder. Inscribed, "ÆTATIS SUÆ 34, A. 1630." Signed, "A. VAN Dyck F." Canvas, 84 by 47½ in.

150

STUDY OF A WHITE HORSE.

T. GAMBIER PARRY, ESQ.

Van Dyck.

Portrait of a horse given by Rubens to Van Dyck when the latter was starting on his journey to Italy in October 1621.

A white horse, with bridle and red saddle-cloth, standing on the slope of a hill; flowing tail and plaited mane; landscape beyond on the r. Canvas, 46 by 41 in.

LENT BY

PAINTER.

151

LANDSCAPE.

SIR WATKIN WILLIAMS WYNN, BART.

Rubens.

Scene in a wood; a man, with several hounds, pursuing some deer across a glade; cloudy sky; the sun shining through trunks of trees on the l. Panel, 24 by 35 in.

152

LANDSCAPE: Vale of Llangollen.

SIR WATKIN WILLIAMS WYNN, BART.

Richard Wilson, R.A.

View looking down on to a river; in the foreground two men, one chopping a fallen tree, and a woman carrying sticks; trees on the r., beyond which four men hauling on a rope; a bridge spans the river below, near which are buildings and a church tower; figures on horseback, and sheep on a mound to the l., beyond which is seen a castle, on a conical hill; other hills farther off on the r.; blue sky, with light clouds. Canvas, 69½ by 93 in.

Exhibited at the Royal Academy 1771 (No. 221).

153

Portrait of QUEEN CHARLOTTE, Wife of George III.

THE EARL OF POWIS.

Thomas Gainsborough, R.A.

Charlotte Sophia, 2nd daughter of Charles Louis Frederick, Duke of Mecklenburg-Strelitz; b. 1744; m. George III. 1761; d. 1818.

Full-length, standing slightly to r., nearly full-face, looking to l.; white dress, open in front, with train; black lace shawl, which is held by her l. hand to her waist; her r. hand holds the end of it; pearl necklace and bracelet; she wears in the front of her dress a miniature of the king; a crown lies on a cushion on a table behind her; architectural and curtain background; sky and trees seen through a window on the l. Canvas, 94 by 57½ in.

154

THE BATTLE OF LA HOGUE.

EDWARD P. MONCKTON, Esq.

Benjamin West, P.R.A.

This battle was fought off Cape La Hogue, May 19th to 22nd, 1692, between the combined English and Dutch fleets under Admiral Russell, and the French under Tourville, and ended in a decisive victory for the allies.

Several boats, full of men fighting at close quarters, on the r., under the stern of a man-of-war; the nearest one is sinking, and the people are being pulled out of the water; other boats, full of men, on the l.; in the nearest one a trumpeter, behind a gentleman, who stands up pointing with his l. hand; behind them is a man-of-war on fire, and farther off another surrounded by boats; the sky is obscured by smoke. Inscribed, "B. West, R.A., 1778. Retouched 1806." Canvas, 65 by 96 in.

LENT BY

PAINTER.

155 Portrait of THE HON. MISS MONCKTON.

EDWARD P. MONCKTON, ESQ.

Sir Joshua Reynolds, P.R.A.

Mary, youngest daughter of John, 1st Viscount Galway; m. 1786, as his 2nd wife, Edmund, 7th Earl of Cork; d. 1840.

Full-length, seated facing the spectator, on a stone bench, in a landscape; her l. arm rests on a pedestal, on which is a vase; she holds her forefinger to the corner of her mouth; white dress, gold-embroidered scarf, blue cloak; at her feet lies a spaniel. Painted 1779. Canvas, 93 by 57½ in.

For a portrait of the same lady at an advanced age, see No. 43.

156 THE DEATH OF WOLFE.

EDWARD P. MONCKTON, ESQ.

Benjamin West, P.R.A.

The scene is on the heights of Abraham, above Quebec; some of the buildings of the town are seen through the smoke on the l., where the battle is going on; the St. Lawrence, with shipping, is seen on the r.; in the foreground the figure of Wolfe, lying, supported by Major Barré and Mr. Adair, who is staunching his wound with a handkerchief; Capt. Smith holds the r. hand of the dying man, while General Monckton looks on, himself supported by another gentleman; Col. Williamson bends over the group, while an Indian, crouching opposite, watches the scene; cloudy sky, obscured by smoke. Inscribed, "B. West, R.A., 1796. Retouched 1806." Canvas, 65 by 96 in.

Painted for General the Hon. Robert Monckton. There is another rendering of this picture at Hampton Court.

157 Portrait of LADY BEAUCHAMP.

LORD BURTON.

George Romney.

Second daughter of Robert Palmer, Esq.; m. 1778, Sir Thomas Beauchamp, 2nd Baronet; d. 1847.

Full-length, standing to l. in a landscape, three-quarter profile, leaning her r. arm on a pedestal; white dress, open in front, blue sash. Canvas, 93 by 58 in.

158 LANDSCAPE: Vale of Llangollen.

SIR WATKIN WILLIAMS WYNN, BART.

Richard Wilson, R.A.

View looking down from a height along a river, which flows between woods below; under a large tree in the l. foreground two boys and a girl are resting, and one of the boys holds his hand out to a dog which is standing near; a woman on a horse, which a man is leading, is going along a path just over the brow of the hill; rocky mound with bushes on the r.; hill with castle and other eminences in the distance; blue sky, with light clouds. Canvas, 70 by 93 in.

Exhibited at the Royal Academy 1771 (No. 222).

WATER-COLOUR ROOM.

SCULPTURE, BRONZES, MEDALS, AND PLAQUETTES, Chiefly of the Renaissance Period.

On the WALLS and on PEDESTALS.

SCULPTURE—Nos. 1-46.

LENT BY

- 1 BAS-RELIEF.—Coloured gesso duro. THE VIRGIN AND CHILD. In tabernacle frame, with a dove painted on the pediment, and below the inscription, “Ave Maria gratia plena.” Italian, 15th century.

J. P. HESELTINE, Esq.

- 2 BAS-RELIEF.—Coloured gesso duro. THE VIRGIN AND CHILD. Italian, 15th century.

G. P. BOYCE, Esq.

- 3 BAS-RELIEF.—Coloured gesso duro. THE VIRGIN AND CHILD. With rich surrounding architectural frame. Florentine, 15th century, perhaps after a marble by Mino da Fiesole, 1400-1485.

C. DRURY E. FORTNUM, Esq.

- 4 BAS-RELIEF.—Coloured gesso duro. THE VIRGIN AND CHILD. He holds a bird in his hands. By Alessandro di Settignano.

J. E. BOEHM, Esq., R.A.

- 5 BAS-RELIEF.—Coloured gesso duro. HOLY FAMILY. By Donatello, 1386-1466. Copy of a marble at St. Petersburg.

EARL OF WEMYSS.

LENT BY

- 6 BAS-RELIEF.—Coloured gesso duro. THE VIRGIN AND CHILD.
In an architectural frame. Italian, 15th century.

J. P. HESELTINE, Esq.

- 7 GROUP.—Terra-cotta. CHARITY. Draped female figure, seated,
with a child on her lap. Three other children, one on her r. and
two on her l., are clinging to her garments. By Sansavino.

EARL OF WEMYSS.

- 8 BUST.—Marble. THE YOUNG ST. JOHN. Of the Florentine School
of the 15th century. Possibly by Antonio Rossellino, 1427-
c. 1490, or by an artist who worked much in his manner.

C. DRURY E. FORTNUM, Esq.

- 9 BAS-RELIEF ROUNDEL.—THE VIRGIN AND CHILD WITH ADOR-
ING ANGELS. Inscribed at the back, "*formato adj 17 d Gennaio*
1428," and with the name **Nicholo**. Possibly an early work by
Luca della Robbia, 1400 — c. 1481, or moulded by **Nicolo**
Baroncelli, the bronze-caster of Florence and pupil of Brunnel-
leschi, who died in 1453.

C. DRURY E. FORTNUM, Esq.

- 10 BUST.—Terra-cotta. PORTRAIT OF LORENZO DE' MEDICI, called
'IL MAGNIFICO,' 1448-1492. Ascribed to Antonio Pollaiuolo,
1433-1498.

Believed to have been moulded from the face after death; the eyes, &c.,
retouched, and the hair and bust modelled. Probably the model from
which Lord Taunton's bust, with the beretta, was subsequently executed.

C. DRURY E. FORTNUM, Esq.

- 11 BAS-RELIEF.—Enamelled terra-cotta. THE VIRGIN AND CHILD.
With blue background and lilies. In ebony frame. By **Andrea**
della Robbia, 1437 — c. 1567.

W. HOLMAN HUNT, Esq.

LENT BY

- 12 TABERNACLE.**—Carved wood, framing a bas-relief in enamelled terra-cotta. THE VIRGIN AND CHILD, WITH ADORING ANGELS, CHERUBS, AND THE ETERNAL FATHER ABOVE. Attributed to Andrea della Robbia, working under Luca's influence, c. 1460–1470.

C. DRURY E. FORTNUM, Esq.

- 13 VASE.**—Enamelled terra-cotta. Of globular form, with dolphin handles. Seale-work, &c., picked out with gold. Della Robbia ware, c. 1480.

C. DRURY E. FORTNUM, Esq.

- 14 BAS-RELIEF.**—Enamelled terra-cotta. THE ADMINISTRATION OF THE LAST SACRAMENT TO SANTA MARIA EGYPTIACA. By Andrea della Robbia, c. 1470.

A replica of one of the predella panels to the great altar-piece in the Duomo at Arezzo.

C. DRURY E. FORTNUM, Esq.

- 15 BUST.**—Terra-cotta. A PORTRAIT. Florentine, 16th century. Believed to be by Benvenuto Cellini, 1500–1570, but by some ascribed to Baccio Bandinelli, 1487–1559.

C. DRURY E. FORTNUM, Esq.

- 16 BAS-RELIEF.**—Enamelled terra-cotta. THE VIRGIN AND CHILD, encircled with border of flowers and fruit, in colour. By Andrea della Robbia, 1437–1528.

W. HOLMAN HUNT, Esq.

- 17 BUST.**—Marble. ST. JOHN Florentine, 15th century.

EARL OF WEMYSS.

- 18 BAS-RELIEF.**—Gesso duro. THE VIRGIN AND CHILD. Italian, 15th century.

SIR FREDERICK BURTON.

LENT BY

19 STATUETTE.—Bronze. A FAUN. Italian, 15th century.

DUKE OF DEVONSHIRE, K.G.

20 BAS-RELIEF.—Terra-cotta. UGOLINO DELLA GHERARDESCA AND HIS FAMILY IN THE TORRE DELLA FAME. By Pierino da Vinci, 1520-1550. One of the originals made for the Gherardesea family. Formerly attributed to Michel Angelo.

This is a plastic representation of the scene and moment described by Dante ('Inferno')—

"Poscia che fummo al quarto di venuti
Gaddo mi si gittò disteso ai piedi,
Dicendo; padre mio, ehe non mi ajuti?
Quivi mori."

C. DRURY E. FORTNUM, ESQ.

21 BAS-RELIEF.—Coloured gesso duro. THE VIRGIN AND CHILD. In tabernacle frame, with a dove painted on the pediment, and beneath the inscription, "Ave Maria gratia plena Dmn." By Donatello, 1386-1466.

This composition exists in Turin with a painted garland in the sky background and other differences of detail. Others also are found with marks more or less distinct of their use as shrines.

W. HOLMAN HUNT, ESQ.

22 BAS-RELIEF.—Gesso duro. THE VIRGIN AND CHILD, AND LITTLE ST. JOHN; a cherub's head on the plinth. Italian, 15th century.

R. H. BENSON, ESQ.

23 BAS-RELIEF.—Gesso duro. THE VIRGIN AND CHILD. In tabernacle frame. Italian, 15th century.

SIR F. LEIGHTON, BART., P.R.A.

24 BAS-RELIEF.—Gesso duro. THE VIRGIN AND CHILD, WITH ANGELS. Italian, 15th century.

EARL OF WEMYSS.

LENT BY

- 25 BUST.—Gesso duro. Portrait of **LUCREZIA BORGIA**. Italian, 15th century.

EARL OF WEMYSS.

- 26 { TWO COLUMNS.—Marble. Carved in arabesques. Italian, 16th
& { century. Portions of a doorway in the possession of the
27 { lender.

GEORGE DONALDSON, ESQ.

- 28 BAS-RELIEF.—Slate. **ST. CECILIA**. Bust to l.; her head encircled with a diadem, from beneath which her hair here and there escapes. By **Donatello**, 1386–1466.

EARL OF WEMYSS.

- 29 BUST.—Bronze. **FILIPPO STROZZI**, of Florence, 1426–1491. Life size. Ascribed to **Benedetto da Majano**, 1442–1497.

J. P. HASELTINE, ESQ.

- 30 HIGH-RELIEF. **THE VIRGIN AND CHILD**. By **Antonio Rossellino**, c. 1450.

GEORGE DONALDSON, ESQ.

- 31 BAS-RELIEF.—Marble. **HEAD OF ST. GENEVIÈVE OF BRABANT**. Attributed to the **School of Orcagna**, 1329–1389.

C. DRURY E. FORTNUM, ESQ.

- 32 BAS-RELIEF.—Slate. **PROFILE OF A YOUTH**. Italian, early 16th century.

EARL OF WEMYSS.

- 33 BAS-RELIEF.—Marble, circular. **PROFILE HEAD OF A GIRL**. Italian, 15th century.

EARL OF WEMYSS.

LENT BY

- 34 BAS-RELIEF.**—Pietra serena. **THE VIRGIN AND CHILD.** In very low relief (*stacciato*), and unfinished. Has been ascribed to **Donatello**, but is, with greater probability, the work of **Desiderio da Settignano**, 1428–1463.

C. DRURY E. FORTNUM, ESQ.

- 35 BAS-RELIEF.**—Marble. **THE VIRGIN AND CHILD.** Florentine, of the School of Donatello, perhaps by **Desiderio**, c. 1450.

A replica, with slight variation, is in the Gallery at Turin.

C. DRURY E. FORTNUM, ESQ.

- 36 BAS-RELIEF.**—Marble. Bust, to r., of a female; her hair knotted behind her head. By **Donatello** or his School.

HENRY VAUGHAN, ESQ.

- 37 BAS-RELIEF.**—Marble. **THE VIRGIN AND CHILD, WITH ANGELS ADORING.** Inscribed on the plinth, “OPUS MINI.” In tabernacle frame, with “I H S” on the pediment. By **Mino da Fiesole**, 1431–1486.

T. GAMBIER PARRY, ESQ.

- 38 BAS-RELIEF.**—Marble, circular. **THE VIRGIN AND CHILD, AND LITTLE ST. JOHN.** By **Michel Angelo Buonarotti**, 1475–1564. Unfinished.

ROYAL ACADEMY.

- 39 BAS-RELIEF.**—Marble. **THE VIRGIN AND CHILD;** with cherubs' heads and an architectural border. In tabernacle frame. By **Antonio Rossellino**, 1427 — c. 1490.

T. GAMBIER PARRY, ESQ.

- 40 BAS-RELIEF.**—Marble. **THE VIRGIN AND CHILD.** In tabernacle frame. By **Donatello**.

This differs from the one in the Uffizi in being in lower detail, in having carved pattern at elbow, and in a few other particulars.

W. HOLMAN HUNT, ESQ.

LENT BY

- 41 BAS-RELIEF.—Marble. THE VIRGIN AND CHILD. By Mino da Fiesole, 1431–1486.

T. GAMBIER PARRY, Esq.

- 42 BAS-RELIEF.—Bronze. THE FLAGELLATION. Christ bound to a column; two men holding the cords, two others with scourges. In richly carved frame. Siennese.

GEORGE SALTING, Esq.

- 43 BAS-RELIEF.—Marble. VIRGIN AND CHILD SURROUNDED BY CHERUBS. Attributed to Donatello, 1386–1466.

MRS. FREDERICK PEPYS COCKERELL.

- 44 PANEL.—Alabaster, bas-relief. THE CORONATION OF THE VIRGIN. Small full-length figures, seated, of Christ and the Virgin. Early 14th century. French.

T. GAMBIER PARRY, Esq.

- 45 BAS-RELIEF.—Marble, circular. THE VIRGIN AND CHILD. In carved frame. Artist unknown, but by some ascribed to Mino da Fiesole.

W. HOLMAN HUNT, Esq.

- 46 PANEL.—Marble, alto-rilievo. THE HOLY FAMILY. In carved wood frame. Ascribed to Agostino Busti, called Bambaia. First half of the 16th century.

J. P. HESELTINE, Esq.

In UPRIGHT CASES.

BRONZES.

CASE A.

All the Objects in this Case are

Lent by C. DRURY E. FORTNUM, Esq.

- 1 STATUETTE.—Bronze. HERCULES. Nude, and in attitude as striking with his club. North Italian, 15th or early 16th century.
- 2 PLAQUE.—Bronze. THE ASCENT OF ELIJAH IN THE FIERY CHARIOT. Of the Paduan School of the 15th century.
- 3 STATUETTE.—Bronze. EVE (or CLEOPATRA?). Nude, with the serpent in her r. hand. Probably North Italian, of the latter end of the 15th century.
- 4 STATUETTE.—Bronze. AN AGED FEMALE PRISONER. Companion to No. 27.
- 5 STATUETTE.—Solid bronze, chiselled. THE VIRGIN. Ercet, hooded, and with ample drapery; resting the head on the l. hand. Conjecturally attributed to Lorenzo Ghiberti, c. 1400.
- 6 BAS-RELIEF.—Bronze. THE DEPOSITION. Cast from the small study for, or worked after, the altar-piece of terra-cotta in the Cathedral of St. Antonio at Padua by Donatello.
- 7 BUST.—Bronze. MINERVA, wearing a plumed helmet and with the ægis on the breast. The eyes, studs, earrings, &c., of silver. Early 16th century, in the manner of the antique.

-
- 8 STATUETTE.—Bronze. VENUS AT THE BATH. Nearly nude, the l. foot resting on a pedestal. By **Giovanni da Bologna**, by whom it was probably modelled about 1560. An original of the time.
- 9 MEDALLION.—Wax. Portrait of MICHEL ANGELO. Bust, profile to r. The original model taken by **Leone Leoni**, from the life, in 1562. In gilt metal frame, with inscription at the back, “Ritratto di Michel Angiolo Buonaroti . fatto dal naturale da Leone Arcino suo amico.”
- 10 MEDAL.—Bronze. MICHEL ANGELO. Bust to r. “MICHAEL ANGELUS . BONARROTUS . FLOR . AES . ANN . 88 . LEO.” *Reverse*: an old man led by a dog, and legend. By **Leone Leoni**, 1562. (See also Case H, No. 23.)
- 11 GROUP.—Bronze. THE PIETÀ OF MICHEL ANGELO. A highly elaborated reduction by a Florentine goldsmith sculptor of the second half of the 16th century.
- 12 LAMP.—Bronze. Boat-shaped, with circular central opening and cover surmounted by a cock; the deck and body covered with figures and subjects in bas-relief; the rudder and three root-like scrolls in front, act as supporting feet—these have been broken and are restored. North Italian, end of 15th or early 16th century.
- 13 PLAQUETTE.—Bronze. THE DESCENT FROM THE CROSS. Flemish, of the 16th century, under Italian influence.
- 14 STATUETTE.—Boxwood. ST. SEBASTIAN TIED TO THE STEM OF A TREE. Attributed to **Brustoloni**, of Venice.
- 15 BUST.—Partly gilded and enamelled in colour. A negro dressed in braided doublet, pointed cap with tassel, waist-scarf, &c. Probably Venetian, 16th century.

- 16 STATUETTE.**—Bronze. **ST. JOHN.** Erect, fully draped, the hands clasped in an agony of grief. Companion figure to No. 5. They have probably stood at the sides of a central crucifix.
- 17 STATUETTE.**—Bronze. **ULYSSES (?)**. In costume of a warrior, with chain armour, covered by a heavy fur mantle. Flemish. By **Adrian Fries**, or **Vries**. C. 1600.
- 18 STATUETTE.**—Bronze. **VENUS.** Semi-draped, in attitude as expecting to receive the apple from Paris. Probably North Italian, 15th or early 16th century, in the manner of **Giacomo Francia**.
- 19 KNOCKER.**—Bronze. A draped female half figure emerging from a shell and holding the head of a lion on either side; their hind-legs and tail unite in scrollwork above. Probably Venetian, first half of 16th century.
- 20 STATUETTE.**—Bronze. **ST. JOHN BAPTIST.** Draped in an under fur-lined garment and ample over-mantle. The movement is as advancing towards the left; the hands to the front are holding a cross (restored). Ascribed to the north of Italy; perhaps by the elder of the **Lombardi**; or of the **Paduan School**; although by some believed to be the work of **Donatello** in his softer manner. Second half of 15th century.
- 21 STATUETTE.**—Bronze. **ST. CATHERINE.** A rough cast from the study in the wax. Of the end of the 16th or early 17th century. Perhaps by the **Fiammingo**, or by **Moderno**.
- 22 PLAQUE.**—Bronze. **TITO VESPASIANO STROZZI**, Florentine poet, 1422–1505. Bust to r., on the back of a metal mirror. North Italian, c. 1460.
- 23 GROUP.**—Bronze. **LAOCOON.** A 16th century rendering, but differing materially from the antique group.

- 24 PLAQUE.—BRONZE. THE TRIUMPH OF ARIADNE. Replica of the panel in the Florentine bronze pedestal attributed to Desiderio da Settignano, but also to Vittorio Ghiberti.
- 25 GROUP.—BRONZE. Fragment of a fountain centre-piece (?).—Gilt bronze. A dolphin sporting on the waves, on the curved back of which Cupid stands blindfolded, in the act of discharging an arrow. Probably Venetian, 16th century.
- 26 FRAME.—PORTION OF A BENITIER. On either side an angel stands on gilded scrollwork, lions' masks, &c.; cherubs' heads at top and bottom, and a surmounting crest, an eagle bitten by a serpent, with the motto, "SEMPER ARDENTIVS." Probably Florentine, of the latter part of the 16th century.
- 27 STATUETTE.—BRONZE. A MALE PRISONER, partly draped. Probably Florentine, of the latter part of the 16th century. Companion to No. 4.

CASE B.

All the Objects in this Case are

Lent by J. P. HESELTINE, Esq.

- 1 GROUP.—Bronze. VENUS AND CUPID.
 - 2 HEAD.—Boxwood. HEAD OF A FEMALE. 14th century.
 - 3 STATUETTE.—Bronze. BOY SEATED. From a fountain.
School of Donatello.
 - 4 GROUP.—Bronze, with gold ornaments. VENUS AND CUPID.
 - 5 FIGURE.—Boxwood. A HORSE. Italian, 17th century.
 - 6 BOX.—Bronze. Italian, 15th century.
 - 7 STATUETTE.—Bronze. CHARITY. By Vincenzio Danti.
 - 8 STATUETTE.—Bronze. THE GLADIATOR. Early bronze copy of
the antique, on hammered copper stand.
 - 9 STATUETTE.—Bronze. KNEELING FIGURE OF VENUS.
 - 10 STATUETTE.—Wax. FEMALE TORSO.
 - 11 GROUP.—Bronze. SAMSON KILLING THE PHILISTINE.
-

CASE C.

All the Objects in this Case are

Lent by SIR J. C. ROBINSON.

- 1 A. MEDAL.—Bronze. FEDERIGO, DUKE OF URBINO. Executed in commemoration of his having received the Order of the Garter from Edward IV., in 1474. *Reverse*: ST. GEORGE SLAYING THE DRAGON. By Bertoldo di Giovanni, of Florence, pupil of Donatello. In the state of an unfinished sketch only.

B. Electrotpe copy of the reverse of the medal.

- C. Electrotpe copy of a plaquette in the Berlin Museum, showing the group of St. George and the Dragon somewhat further elaborated and converted into Bellerophon slaying the Chimera, represented with a lion's head.

It will be noticed that in the medal this head has been erased or scored over with the burin, evidently as not being that of a dragon.

- 2 STATUETTE.—Marble. AN ALLEGORICAL IMPERSONATION. By Agostino Busti, called *Il Bambaia*.

This statuette formed a portion of the tomb of Gaston de Foix, slain in the Battle of Ravenna in 1512. The tomb was commenced about 1515, and carried on till about 1522, when the work, being still unfinished, was discontinued, owing to the expulsion of the French from Lombardy. It was intended to have been erected in the church of Santa Marta in Milan, where the unfinished portions of the work were deposited, but were ultimately dispersed. Many other portions of this celebrated work now exist in various public and private collections in Milan, Turin, Vienna, Madrid, and in the South Kensington Museum. In the last-named collection are two other statuettes belonging to the same part of the work as the present figure, and also the original preliminary drawing for the entire structure. A photograph of this drawing is appended, in which the present statuette will be recognised as that standing at the lower angle of the tomb on the right hand; the South Kensington statuettes are the two adjoining ones, in the centre, representing Fortitude and Charity. All three were considerably varied from the drawing in the process of execution in marble.

3 ORIGINAL MODEL.—Painted terra-cotta. **THE DEAD CHRIST.**

By **Michel Angelo Buonarroti**. Probably executed about the period of the production of the marble statue of Christ in the church “della Minerva” in Rome, c. 1520.

The painting in oil colours in the usual style of coloration of a Spanish “paso,” or religious image, seems to indicate that this work found its way, probably towards the end of the 16th century, into Spain. In the early part of the present century it belonged to the architect Sir Jeffrey Wyatville, R.A., by whom the pedestal was added.

4 BUST.—Marble. **PORTRAIT OF A FLORENTINE BOY**, in the character of the Young St. John the Baptist. First half of the 15th century. By **Donatello**.**5 ALTO RILIEVO.**—Lead or pewter. **LUCRETIA KILLING HERSELF.** First half of the 15th century. By **Donatello**, 1386–1466.**6 GROUP.**—Bronze. **HERCULES KILLING CACUS.** Second half of 16th century. By **Giovanni da Bologna**.**7 “TONDO,”** or circular bas-relief.—Terra-cotta. **THE VIRGIN AND CHILD SURROUNDED BY ANGELS.** First half of the 15th century. By **Lorenzo Ghiberti**.

CASE D.

The Objects in this Case are lent by different Owners, as specified under the title of each.

LENT BY

1 STATUETTE.—Wax. Model for figure, by Giovanni da Bologna. EARL OF WEMYSS.

2 BUST.—Bronze. A SATYR, horned and with pointed ears. A light thin cast, probably *à la cire*. Italian, 16th century; in imitation of the antique.

C. DRURY E. FORTNUM, Esq.

3 EQUESTRIAN STATUETTE.—Bronze. Reduced copy of the celebrated colossal statue at Padua, by Donatello, of the *CONDOTTIERE GATTAMELATA*, Captain-General of the Venetian forces. Apparently a work of the same period as the original.

ALFRED SEYMOUR, Esq.

4 GROUP.—Bronze. VENUS, nude, standing behind a triangular pedestal, on which she rests her r. foot; from this she is about extracting a thorn. CUPID stands at the side assisting the operation. Probably Florentine, of the School of Giovanni da Bologna, late 16th or early 17th century.

C. DRURY E. FORTNUM, Esq.

5 FIGURE.—Bronze. A RHINOCEROS.

J. E. BOEHM, Esq., R.A.

6 PLAQUETTE.—Bronze. ST. GEORGE AND THE DRAGON. St. George represented as a Roman soldier, his horse rearing, is about to strike the dragon beneath him. Cast *à la cire perdue* in very high relief, the horse and rider being almost detached from the base. By Andrea Briosco, called *Il Riccio*, 1470–1532.

T. WHITWORTH GREENE, Esq.

LENT BY

- 7 STATUETTE.—Bronze. ATHENE, helmeted and wearing the ægis on the breast. Antique.

J. E. BOEHM, Esq., R.A.

- 8 STATUETTE.—Bronze. A MAN DRAWING A SWORD. By Giovanni da Bologna.

THE EARL OF WEMYSS.

- 9 STATUETTE.—Marble. ST. PETER. Draped figure, with a book under his r. arm and a key in his l. hand.

J. E. BOEHM, Esq., R.A.

- 10 GROUP.—Bronze. SATYR, WITH A TURTLE AND SNAKE.

J. E. BOEHM, Esq., R.A.

CASE E.

All the Objects in this Case have been

Lent by C. DRURY E. FORTNUM, Esq.

- 1 SALTCELLAR.—Bronze. A youthful and muscular male figure, nude, is kneeling on the r. knee and supporting a clam-shell on his neck and shoulders. The artist's finished original from which others, for a service of gilded bronze, were executed by less able hands; of these, two are in the South Kensington Museum. Italian, possibly the work of the Della Porta or some equally able pupil of Michel Angelo. C. 1550.

- 2 INKSTAND.—Bronze. A NUDE BOY, seated on a rock, holds a leafy cornucopia between his legs (the receptacle for the ink); one similar, to hold a candle or sand, is held at his left side. Circular open-work base. Probably Florentine, of the end of the 15th or early 16th century.

- 3 STATUETTE.—Bronze. PEGASUS REARING, the head turned to the r. Early 16th century. Possibly modelled or cast from a study of the horse for the Sforza equestrian statue by **Leonardo da Vinci**.

- 4 CANDLESTICK.—Bronze. Three kneeling boys support the patera, from which rises the urn-shaped stem and nozzle. North Italian, 16th century. On a black wood stand. Companion to No. 14.

- 5 STATUETTE.—Bronze. NUDE FIGURE OF A GIRL, seated and stooping to trim her feet. Probably Florentine, of the **School of Giovanni da Bologna**.

- 6 INKSTAND.—Bronze. A youth seated on a tree-trunk (the pen-holder) is extracting a thorn with his l. hand from the r. foot. A shell at his l. is for the ink. Reversed in position and differing in detail, as the hair, &c., from the well-known antique in the Capitoline Museum. Probably North Italian, 16th century.

- 7 INKSTAND.—Bronze. On a square base supported at the angles by scrollwork masks, a draped female is seated on a circular pedestal; she holds a tablet. The cover lifts, displaying divisions for ink, pens, &c. Probably Florentine, 17th century.

- 8 CANDLESTICK.—Bronze. Of baluster form, with wide base and ornamented in zones of foliated mouldings, masks, and festoons, acanthus and strapwork, executed on the wax model, from which it appears to have been cast without subsequent tooling. Probably of the Paduan rather than the **Florentine School** of the 15th century, c. 1470.

- 9 SALTCELLAR.—Gilt bronze and silver. On a triangular base enriched with dolphins, scrollwork, &c., are three sea-horses surrounding a central stem from which project three shell-shaped silver bowls. On the summit is a statuette of Neptune. Probably Venetian, c. 1550–1570.

- 10 **INKSTAND.**—Bronze. On a triangular plinth, with lion's feet, are three sitting sphinxes, between which is the inkglass. The moulded cover is surmounted by a group, consisting of Pan seated, his hands bound behind, to whom a nude female, Venus, vainly offers fruits. Cupid, in the act of shooting, is on the other side; a young Baebie boy lies beneath. North Italian, attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, c. 1520.
- 11 **INKSTAND.**—Bronze. A quadrangular architectural base, with central shield and cornucopia at the angles, above two of which is an Amorino; in the centre an aged Satyress is about to bathe her baby in a tub (the inkholder). Perhaps Roman, of the second half of the 16th century.
- 12 **CANDLESTICK.**—Bronze. Enriched with foliated scrollwork, seemingly cast from the wax model without subsequent tooling. Probably Florentine, about 1470–1580.
- 13 **INKSTAND.**—Bronze. A **MERMAID**, helmeted and double-tailed, holds a vase (the ink-receptacle) between the two tails. Probably Venetian, in the manner of **Alessandro Leopardi**, early 16th century.
- 14 **CANDLESTICK.**—Bronze. Companion to No. 4.
- 15 **INKSTAND.**—Bronze. A **NUDE FIGURE OF PAN**, seated on the base of a column; he holds a two-handled vase (the ink-holder) on his r. thigh, in his l. hand the pandæan pipes; he listens as to an echo. Probably of the **Paduan School**, c. 1480–1490.
- 16 **INKSTAND.**—Bronze. A **SATYR SEATED ON A TORTOISE**, holding a large shell (for the ink) with his r., and in his l. hand a fish. Florentine, in the manner of, and possibly by **Bartolomeo Ammanati**, c. 1570.
- 17 **INKSTAND.**—Bronze. A marine monster writhing on its back, on which stands a warrior pulling at a cable, which drags open the monster's mouth (the ink-receptacle). An esuteheon of arms—

Rondinelli of Florence—on the quadrate moulded base. The subject is supposed to represent Orlando dragging the monster from the deep. Florentine, 16th century, in the manner of, and long attributed to **Benvenuto Cellini**.

- 18 **SALTCELLAR**.—Gilded bronze. A youth kneeling on the r. knee and supporting a clam-shell on his neck and shoulders. This is one of a service made from the artist's finished model (No. 1), c. 1550.

- 19 **SALTCELLAR**.—Gilt bronze. On an elongated octagonal base, a figure of a Triton is astride a tortoise; in his r. hand he holds a conch-shell as a trumpet to his mouth; with his l. he supports a clam-shell on his back to contain the salt. Probably Venetian, c. 1550.

- 20 **INKSTAND**.—Bronze. On a square base a nude female figure, helmeted, stands at the side of a vase; she points upwards with her r. hand, a skull is thrust backward by her r. foot; a label on the ground is inscribed in relief, "VITAM.NON.MORTEM.RECOGITA." The vase, against which rests a shield, of quadrate and angular form, is decorated with medallion heads and scrollwork, between which is an emblem of two fish impaled on a spear, that of **Peter Vischer**, of Nuremberg. C. 1525.

- 21 **STATUETTE**.—Bronze. **ADAM** (?). Nude, advancing, and looking towards his left. Probably Florentine, of the second half of the 16th century.

- 22 **GROUP**.—Bronze. **LATONA AND HER CHILDREN** (?). Recumbent, nude, resting on her right elbow. Most probably by **Gulielmo della Porta**, the pupil of Michel Angelo, c. 1550.

- 23 **STATUETTE**.—Bronze. **A WARRIOR IN ARMOUR**, in the act of drawing his sword. By **Adrian Fries**, c. 1600.

24 INKSTAND.—Bronze. On a square base a nude female figure stands resting on an oviform vase; with her r. hand she points upwards; a skull is at her feet, a round shield and sword on the ground; a label rests against the vase inscribed in relief, "VITAM.NON.MORTEM.RECOGITA," and the initial letters "PxV." between which is the emblem of the two fishes impaled. Beneath, incised, is the date 1525 and the cross with hook, another emblem of Peter Vischer, of Nuremberg.

25 INKSTAND.—Bronze. A TRITON RIDING ON A TURTLE; on one of his scaly extremities he holds a conch-shell, and is supporting another above his head—receptacles for ink and sand. Probably Roman, of the first half of 17th century, and in the manner of Bernini.

CASE F.

All the Objects in this Case are

Lent by GEORGE SALTING, Esq.

1 STATUETTE.—Bronze. HERCULES, holding in his l. hand the apples of the Hesperides; in his r. a long knotted club, resting on the ground. On the original bronze stand. Early 16th century. North Italian.

2 STATUETTE.—Bronze. VENUS, seated on a rock. Italian.

3 STATUETTE.—Bronze. AN ATHLETE OR A CAPTIVE. Italian.

4 STATUETTE.—Bronze. VENUS CALLIPYGE. Italian.

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- 5 GROUP.—BRONZE. THE RAPE OF THE SABINES. Two figures. Attributed to **Giovanni da Bologna**.
- 6 STATUETTE.—BRONZE. A DANCING BOY. Attributed to **Giovanni da Bologna**. Companion to a very similar figure in the Bargello, Florence.
- 7 STATUETTE.—BRONZE, VENUS, holding out her hand; the upper portion of the figure nude. Italian.
- 8 DOUBLE HEAD.—BRONZE. BOY AND GIRL FAUN. Found near Naples. GRÆCO-ROMAN.
- 9 { FIGURES.—BRONZE. PAIR OF SPHINXES, the wings meeting
& { behind the head, and terminating in an ornamental scroll. Large
10 { leaves project outward over the breasts, from below the neck.
North Italian, 16th century.

These figures, which are seated on oblong stands, supported on lions' claws, are repliche of the sphinxes at the base of the famous paschal candlestick made by **Riccio** for the Church of St. Anthony of Padua.

CASE G.

All the Objects in this Case are

Lent by GEORGE SALTING, Esq.

- 1 MODEL for a Fountain.—Bronze. Italian.
 - 2 STATUETTE.—Bronze. ST. SEBASTIAN BOUND TO A TREE. Italian.
 - 3 GROUP.—Bronze. HERCULES STRANGLING THE NEMÆAN LION. On a convex base, on which lie Hercules' club and bow. Italian, 15th century.
 - 4 GROUP.—Bronze. VENUS EXTRACTING A THORN FROM HER FOOT; Cupid looking on. Italian.
 - 5 STATUETTE.—Bronze. NEPTUNE. Nude figure, standing on a shell, on which also is a sea-horse. Attributed to **Benvenuto Cellini**.
 - 6 HAND-BELL.—Bronze. A DANCE OF CUPIDS round the body of the bell, two of them supporting a blank shield; the handle is formed of the nude figure of a boy with a tambourine. Fifteenth century, Florentine.
 - 7 INKSTAND.—Bronze. HERCULES AND THE NEMÆAN LION, whose open jaws form the receptacle for the ink. Italian.
 - 8 STATUETTE.—Bronze. CHARITY. Draped female figure, holding a child in her arms, two other children beside her. Italian.
 - 9 INKSTAND.—Bronze. VENUS holding a vase on her shoulder; Amorini at the foot. Italian.
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In DESK CASES.

MEDALS AND PLAQUETTES.

CASE H.

All the Objects in this Case are

Lent by J. P. HESELTINE, Esq.

- 1 MEDAL.—Bronze. ALTOBELLO AVEROLDO, BISHOP OF POLA, 1497–1532. Bust to r., wearing a biretta. *Reverse*: Truth repulsing two men who seek to cover her with a veil. Artist unknown. Brescia.
- 2 MEDAL.—Bronze. LODOVICO CARBONE, a poet of Ferrara, 1436–1482. Bust to r. His head uncovered and crowned with laurel. *Reverse*: a Siren with double tail. By Sperandio of Mantua, 1440–1528.
- 3 MEDAL.—Bronze. GENTILE BELLINI, Venetian painter, 1426–1507. Bust to l., wearing a Florentine cap, with long hair.
- 4 MEDAL.—Bronze. LEONELLO D'ESTE, LORD OF FERRARA, 1407–1450. Bust to l., bare-headed, and in scale armour. *Reverse*: a lynx blindfolded, on a square cushion. By Vittore Pisano, of Verona, called Pisanello, c. 1380–1455. (See also No. 34.)
- 5 PLAQUETTE.—Bronze. CHASE OF WILD BOAR. Hunter mounted, with sword raised above his head; below, a wild boar. Artist unknown.
- 6 MEDAL.—Bronze. LUDOVICO MARIA SPORZA, called “IL MORO,” 7TH DUKE OF MILAN, 1451–1508. Bust to r., in decorated armour. No reverse.

- 7 PLAQUETTE.—Bronze. SLEEPING BACCHANTE AND SATYRS. Bacchante reclining against a column inscribed "VIRTVS." Near her, two children and two satyrs standing by, one of whom lifts her robe. By **Fra Antonio da Brescia**, end of 15th century.
- 8 MEDAL.—Bronze. ELIZABETTA QUIRINI. Bust to l. *Reverse* (shown): The Three Graccs. Attributed to **Andrea Briosco**, called **Il Riccio**, of Padua, 1470–1532.
- 9 PLAQUETTE.—Pewter. ARITHMETICA. Proof for the decoration of a salver. By **Briot**. Companion to No. 16.
- 10 MEDAL.—Bronze. COSMO DE' MEDICI, called PATER PATRIÆ, 1389–1464. Bust to l., wearing a biretta. *Reverse*: Florence, seated. Ascribed to **Donatello**, 1386–1466.
- 11 MEDAL.—Silver. The same as 10. *Reverse* (shown).
- 12 PLAQUETTE.—Bronze. ABUNDANCE AND A SATYR. Abundance lying on the ground with her r. hand raised, and holding with her l. the cornucopia. To the left a Satyr, standing, plays a horn. By **Fra Antonio da Brescia**, end of 15th century.
- 13 MEDAL.—Bronze. GINO VECHIETTI. Bust to r., wearing a biretta. *Reverse*: Fortune, holding a sail, standing on a dolphin. Artist unknown. Italian, end of 15th century.
- 14 MEDAL.—Bronze. JACOBUS TROTTUS OF FERRARA, Secretary of Borso and Ercole d'Este. Bust to r., wearing a Florentine cap. *Reverse*: a naked man holding a sword in r. hand, and standing with l. foot on a dragon. By **Sperandio** of Mantua, 1440–1528.
- 15 MEDAL.—Bronze. LOUIS XII. OF FRANCE, 1462–1515. Bust to l., wearing a mortier. "LYDOVIC XII. FRANCOEV. REX. MEDIOLANI. DUX." *Reverse*: a porcupine under a large crown. By **Michel Colombe**.
- 16 PLAQUETTE.—Pewter. MUSICA. Proof for the decoration of a salver. By **Briot**. Companion to No. 9.

- 17 MEDAL.—Bronze. MELCHIOR PFINZING, PRIOR OF ST. SEBALD'S AT NUREMBERG. Bust to r. *Reverse*: Cupid tossing about heraldic emblems. "Vanitas vanitatum, omnia vanitas." Artist unknown. Augsburg work of the finest time.
- 18 MEDAL.—Bronze. MAGDALEN OF MANTUA. Bust to r. 1504. *Reverse* (shown): The Hours chasing each other. Artist unknown. Compare a sketch by Leonardo da Vinci, in the Royal Library at Windsor.
- 19 MEDAL. — Bronze. INIGO D'AVALOS, MARQUIS OF PESCARA. Bust to r., in loose tunic and broad-brimmed hat, from which falls a veil on his right shoulder. *Reverse*: a globe. By **Pisano**.
- 20 MEDAL.—Silver. HENRI IV. OF FRANCE, 1553–1610. Bust to r. In exergue, 1632. *Reverse*: two columns, with palm and olive supporting a crown. Artist unknown.
- 21 MEDAL.—Silver. LOUIS XIII. Bust to r. *Reverse*: the young Dauphin (afterwards Louis XIV.) to l., nearly full-faced. "Monseigneur le Dauphin fils de France 1642." Artist unknown.
- 22 PLAQUETTE.—Bronze. THE JUDGMENT OF PARIS. On the l. Paris, seated, gives the apple to Venus; behind her, Juno and Minerva. Cupid flies above the head of Venus. Inscribed, "IO.F.F." This example is interesting from the fact that it is convex, and has the old mounting at the back for feathers to be worn in a cap. By **Giovanni delle Corniole**, c. 1470–c. 1516. (See also Case K, No. 1, o, Case L, No. 31, and Case N, No. 38.)
- 23 MEDAL.—Bronze. MICHEL ANGELO BUONAROTTI, Florentine painter, sculptor, and architect, 1475–1565. Bust to r., head uncovered, with beard. *Reverse*: Blind man walking to r., led by his dog. By **Leone Leoni**, of Arezzo, c. 1510–1592. (See also Case A, Nos. 9 and 10.)
- 24 MEDAL.—Bronze. VICTORINO DA FELTRE, a celebrated scholar and professor. Bust to l., wearing a mortar. *Reverse*: Pelican feeding its young. By **Pisano**.

- 25 MEDAL.**—Lead. NICCOLÒ PUZZOLO. Bust to r., wearing a hat. *Reverse*: a castle surrounded by water. Artist unknown.
- 26 MEDAL.**—Bronze. ALPHONSO V., KING OF ARAGON AND NAPLES, 1394–1458. Bust to r. *Reverse*: Female with purse in r. hand, and in l. a staff entwined with a serpent. By Paolo de Ragusio, c. 1451.
- 27 MEDAL.**—Bronze. Unknown youthful female bust to l. *Reverse*: Man kneeling, holding basket of grapes. Cupid on a globe, with bow. By Pomedello, of Verona, c. 1523.
- 28 MEDAL.**—Bronze. ZANTANI. Bust to r., long hair, without beard. *Reverse*: a Phoenix. By the Venetian Medallist of 1523.
- 29 MEDAL.**—Bronze. PIETRO POMPONAZZIO, Mantuan poet and philosopher, 1462–1526. Bust to r. *Reverse*: an eagle and a ram. “MEA.F.” Possibly by Giovanni Mazzinghi, called Mea, a Florentine painter who flourished c. 1520.
- 30 MEDAL.**—Bronze. BEATRICE OF PORTUGAL; m. 1504, Charles, Duke of Savoy; d. 1538. Bust to l. No reverse. Artist unknown.
- 31 PLAQUE.**—Bronze. RHEA SILVIA. Undescribed. Attributed to Peter Vischer of Nuremberg, 1455–1529. Compare the carving in soapstone in South Kensington Museum.
- 32 MEDAL.**—Bronze gilt. ALFONSO V., KING OF ARAGON AND NAPLES, 1394–1458. *Reverse* (shown): the King as a boy, hunting a boar with two hounds. “VENATOR INTREPIDVS.” By Pisano.
- 33 MEDAL.**—Silver. FILIPPO VISCONTI, 3RD DUKE OF MILAN, 1391–1447. Bust in armour to r. *Reverse*: the same on horseback. By Pisano.

This medal is probably chased by Pisano. Compare the drawing in the Louvre and Gaye, ‘Carteggio inedite d’artisti,’ 1451.

- 34 MEDAL.—Bronze. LEONELLO D'ESTE, LORD OF FERRARA, 1407–1450. Head to l., bare-headed, in scale armour. *Reverse* (shown): naked male figure reclining to r. By Pisano. Another example of No. 4 with head slightly different.
- 35 MEDAL.—Bronze. GIOVANNI MOCENIGO, DOGE OF VENICE, 1408–1485. Bust to l. No reverse. Artist unknown, Venetian School.
- 36 PLAQUETTE.—Bronze. THE VIRGIN AND CHILD, with two cherubs standing at the foot of the throne. By **Moderno**. North Italian, end of 15th century. This varies from the examples usually known, and is without the inscription, "*Ave Regina Ccelorum*."
- 37 MEDAL.—Bronze. PAULO GIOVIO THE HISTORIAN, BISHOP OF NOCERA, 1483–1552. Bust to l., wearing a cap. 1552. *Reverse* (shown): Paulo Giovio raising a man from the grave. By Francesco da Sangallo, Florentine sculptor and architect, 1494–1576.
- 38 MEDAL.—Bronze. FEDERIGO DEL MONTEFELTRO, 1ST DUKE OF URBINO, 1422–1482. Bust to l., in chain armour, cuirass, and round high cap. *Reverse*: Duke in full armour, riding to l. By Sperandio. (The reverse is shown in Case I, No. 22.)
- 39 MEDAL.—Bronze. HERCULES I. (D'ESTE), 2ND DUKE OF FERRARA, 1431–1505. Bust to l., in cap and decorated tunic. *Reverse*: Hercules, with lance and shield; behind, the sea and three columns. By Coradini, of Modena (?), c. 1472.
- 40 PLAQUETTE.—Bronze. JASON, standing upright, with right hand resting on a bow; at his feet the dragon. *Reverse* (exhibited): Cupid asleep. By Fra Antonio da Brescia,³ end of 15th century. (See also Case L, No. 62.)
- 41 MEDAL.—Bronze. FRANCESCO DA SANGALLO, sculptor and architect, of Florence, 1494–1576. Head to l., with long beard. *Reverse*: the Tower of Santa Croce, at Florence, of which he was the architect. By Sangallo.

- 42 MEDAL.**—Gold. GIOVANNI GALEAZZO SFORZA, 6TH DUKE OF MILAN, 1468–1494. Youthful head to r., wearing a cap. By Caradosso. (See also Case M, No. 22.)
- 43 MEDAL.**—Silver. GIOVANNI GALEAZZO SFORZA, 6TH DUKE OF MILAN, 1468–1494. Bust to r. Ascribed to Leonardo da Vinci.
- 44 MEDAL.**—Bronze. CHARLES V., EMPEROR OF GERMANY, 1500–1558. Bust to r. *Reverse*: “Fundatori Quietis 1530,” within wreath. Artist unknown, German (?).
- 45 MEDAL.**—Silver. ERASMUS, 1467–1536. Bust to l. *Reverse*: a terminus. Artist unknown, German.
- 46 MEDAL.**—Silver. MARTIN LUTHER, 1483–1546. Bust to l., wearing cap. *Reverse*: a heart with cross in a heraldic rose. Luther was imprisoned at the Wartburg in the latter part of 1521. Artist unknown, German (?).
- 47 MEDAL.**—Bronze. CECILIA GONZAGA, daughter of Gianfrancesco Gonzaga, 1st Marquis of Mantua, 1425–1451. Bust to l. *Reverse*: a young girl, naked to below the waist, seated on a rock by the side of a unicorn. By Pisano, dated 1447.
- 48 MEDAL.**—Bronze. Unknown. Bust to l., bare-headed, with curly hair. “NI.IV.PA.AN.XXXVIII.”—possibly “Nicolaus jurisconsultus Patavinus.” Dated 1520. *Reverse*: Fortune. Artist unknown, Venetian School.
- 49 MEDAL.**—Silver. CHARLES I., KING OF ENGLAND, 1600–1649. Marriage jeton. Charles and his Queen, Henrietta Maria, facing each other. *Reverse*: Cupid strewing flowers. “Fundit amor lilia mixta rosis, 1625.” Artist unknown, English.
- 50 MEDAL.**—Silver, oval. JOHN CLAYPOLE, 1658; m. Oliver Cromwell’s daughter. Bust to l., wearing doublet. *Reverse* plain. By Thos. Simon.

- 51 PLAQUETTE.—Bronze. VULCAN FORGING ARROWS FOR CUPID. High relief. "AMOR VINCIT OMNIA." North Italian. Artist unknown. (See also Case N, No. 43.)
- 52 MEDAL.—Silver. MARGARETHA GANC. Head to r. *Reverse*: two coats of arms. "EIN MVTER XX KINDER." Artist unknown, [German.]
- 53 MEDAL.—Silver. The same as No. 44.
- 54 MEDAL.—Bronze. GIULIA ASTALLIA. Half figure of young girl, wearing a close-fitting dress, to l. "DIVA .JVLIA .ASTALLIA." *Reverse*: Phoenix rising from the flames. Artist unknown. (See also Case I, No. 34.)
- 55 MEDAL.—Bronze. FILIPPO MAZERANO, Venetian poet, c. 1457. Bust to l., in ornamented coat. "PHILIPPO MASERANO VENETO. MYNIS.DILECTO." *Reverse*: Arion on a dolphin. By Giovanni Boldù, of Venice, c. 1462.
- 56 MEDAL.—Bronze. PIETRO ARETINO, 1492–1557. Bust to l. *Reverse*: Truth, naked; before her a Satyr. Artist unknown.
- 57 MEDAL.—Bronze. FRANCIS I. OF FRANCE. Bust to l. No reverse. By Benvenuto Cellini, of Florence, 1500–1571.
- 58 MEDAL.—CHARLES VIII., KING OF FRANCE, 1470–1498. Bust to l., wearing a mortier. *Reverse* (shown): Samson and the lion. Artist unknown, French (?).
- 59 MEDAL.—Bronze. ALBERT DÜRER, 1471–1528. Head to r., bare-headed. *Reverse*: the arms of Dürer. Attributed to Hagenauer.
- 60 MEDAL.—Bronze. JACOPO CORRIGIO. Bust to r., with hair in a net; to the l. a lily bound with a sprig of oak. *Reverse*: Cupid bound to a tree. Ascribed to Pomello of Verona, c. 1523. (See also Case N, No. 9.)

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- 61 MEDAL.—Bronze. JACOB PETRUCI. Bust to l., wearing a cap.
Reverse: eagle. Probably by Pastorino, of Siena, c. 1508–1592.
- 62 MEDAL.—Bronze. LUCREZIA DE' MEDICI. Bust to l. A shell.
- 63 MEDAL.—Bronze-gilt. POPE PAUL III. (ALESSANDRO FARNESE),
1466–1550. Bust to r. *Reverse*: Gryphon and serpent in
garland. Ascribed to Benvenuto Cellini.
- 64 MEDAL.—Gold. PAULINE BORGHESE. Bust to l. *Reverse* (shown):
The Three Graces. By Andrieu. French.
- 65 MEDAL.—Bronze. ANDRÉ TIRAQUEAU, Ambassador for Francis I.
and Henri II., 1480–1553. Bust to l., with long beard, wearing
a biretta. “A(ndreas) TIRAQUELLVS. SENAT PAR(isi)ensis) ROMÆ
1552.” No reverse.
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CASE I.

Nos. 1-77 of the Objects in this Case are

Lent by GEORGE SALTING, Esq.

- 1 MEDAL.—Bronze. DOMENICO MALATESTA, CALLED MALATESTA NOVELLO, LORD OF CESENA, 1418-1465. Bust to l. *Reverse* (shown): Malatesta in armour, kneeling before a crucifix; on l. his horse tied to a tree; on r. a dead tree and rocks. By **Vittore Pisano**, of Verona, called **Pisanello**, 1380-1455.
- 2 MEDAL.—Bronze. LUDOVICO GONZAGA, 2ND MARQUIS OF MANTUA, 1414-78. Bust to l., in armour. *Reverse*: Ludovico in armour, on horseback; above the head of the horse a large sunflower. By **Pisano**.
- 3 MEDAL.—Bronze. LEONELLO D'ESTE, LORD OF FERRARA, 1407-1451. Bust to r., in scale armour. *Reverse* (shown): an "Amorino" holding a scroll of music before a lion; in background, a column, on which is displayed the badge of Leonello, a mast and sail, and the date 1444. By **Pisano**. (See also Case II, Nos. 4 and 34.)
- 4 MEDAL.—Bronze. JOHN (7TH) PALÆOLOGUS, EMPEROR, 1390-1428. Bust to r., bearded, with dome-shaped hat. *Reverse*: the Emperor on horseback, his hands clasped in prayer before a cross; a mounted page to l. By **Pisano**.
- 5 MEDAL.—Bronze. NICCOLÒ PIEGININO, a condottiere of Perugia, 1380-1444. Bust to l., in armour, a mortar on his head. *Reverse*: a griffin with a collar inscribed "PERUSIA." By **Pisano**.
- 6 MEDAL.—Bronze. ISOTTA DA RIMINI, mistress, and afterwards 3rd wife of Sigismundo Pandolfo, Lord of Rimini, — 1470. Bust to r., wearing a headdress formed of two ribbons crossed. *Reverse*: an elephant. By **Matteo de' Pasti**, of Verona, c. 1446.

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- 7 MEDAL.—Bronze. ISOTTA DA RIMINI. Bust to r., wearing a large head-veil, which falls on her shoulders. *Reverse*: an elephant. By Matteo de' Pasti.
- 8 MEDAL.—Bronze. LEON BATTISTA ALBERTI, Florentine architect, — 1472. Bust to l., wearing a robe. *Reverse*: a winged eye surrounded by garland of leaves. By Matteo de' Pasti.
- 9 MEDAL.—Bronze. JOANNA ALBIZZI; m. 1486, Lorenzo Tornabuoni. Bust to r. *Reverse*: The Three Graces. By Niccolò Fiorentino, 1430–99.
- 10 MEDAL.—Bronze. CONSTANTIUS SFORZA, LORD OF PESARO, son of Alessandro Sforza, 1448–1483. Bust to l., in armour. *Reverse* (shown): ALESSANDRO SFORZA, LORD OF PESARO, 1409–68. Bust to l., in armour. By Gianfrancesco Enzola, of Parma, c. 1465.
- 11 MEDAL.—Bronze. JOANNES ALOISIUS TOSCANI, Milanese lawyer, — 1475. Bust to l. *Reverse*: inscription within an oak-wreath. Artist unknown.
- 12 MEDAL.—Bronze. JOHN, DUKE OF CALABRIA, eldest son of King René of Naples, 1427–1470. Bust to r., wearing a high cap. *Reverse*: a Corinthian temple, with a figure of St. Michael at the top. By Francesco Laurana, c. 1463.
- 13 MEDAL.—Bronze. GIOVANNI GIOVIANO PONTANO, poet, Secretary to King Ferdinand I. of Naples, 1426–1503. Bust to r. *Reverse* (shown): Urania, in allusion to a work of Pontano so entitled. Artist unknown.
- 14 MEDAL.—Bronze. CARLO FEDERIGHI. Bust to l., long hair, wearing a cap. *Reverse*: three naked women. Artist unknown; latter part of 15th century.

- 15 MEDAL.—Bronze. VICTOR PAVONIUS, DUCAL CHANCELLOR AT FERRARA, 1463. Bust to r., wearing a cap. *Reverse*: TADDEA, WIFE OF VICTOR PAVONIUS. Bust to l., with a veil. Perhaps by Antonio Marescotti, of Ferrara, c. 1453.
- 16 MEDAL.—Bronze. GALEAZZO MARIA SFORZA, 5TH DUKE OF MILAN, son of Francesco Sforza, 1444–1476. Bust to l., of Galeazzo as a young man, in armour. *Reverse*: FRANCESCO SFORZA, 4TH DUKE OF MILAN, 1401–1466. By Gianfrancesco Enzola, of Parma, c. 1465.
- 17 MEDAL.—Bronze. RAFFAELLO MAFFEI OF VOLTERRA, 1451–1522. Bust to l., as a young man. *Reverse*: Maffei and another person. Artist unknown.
- 18 MEDAL.—Bronze. ANDREA BARBAZZA, lawyer of Messina, Councillor of King John II. of Arragon from 1466–1480. Bust to l. *Reverse*: Fame represented with six wings, &c. By Sperandio, of Mantua, 1450–1528.
- 19 MEDAL.—Bronze. LUDOVICO BROGNOLO, a noble of Mantua. Bust to l. *Reverse*: two hands holding a rosary. By Sperandio.
- 20 MEDAL. — Bronze. GIOVANNI BENTIVOGLIO, GOVERNOR OF BOLOGNA, 1443–1509. Bust to r., in armour. *Reverse*: Bentivoglio on horseback. By Sperandio.
- 21 MEDAL.—Bronze. LUDOVICO CARBONE, poet of Ferrara, 1436–1482. Bust to l. *Reverse* (shown): the poet standing by a fountain, receiving a crown from Calliope. By Sperandio.
- 22 MEDAL. — Bronze. FEDERIGO DEL MONTEFELTRO, DUKE OF URBINO, 1422–1482. Bust to l., in armour. *Reverse* (shown): the Duke in armour, on horseback, advancing to l. By Sperandio. (The obverse is shown in Case H, No. 38.)

- 23 MEDAL.**—Bronze. **FRANCESCO SFORZA**, DUKE OF MILAN, 1401–1466. Bust to r., in armour. *Reverse*: the façade of a temple. By **Sperandio**.
- 24 PLAQUE.**—Bronze. **ELEONORA OF ARAGON**, daughter of Ferdinand I., King of Naples; m. 1473,] **Ercole I.**, Duke of Ferrara; d. 1493. By **Sperandio**.
- 25 MEDAL.**—Bronze. **LORENZO DE' MEDICI**, CALLED "IL MAGNIFICO," 1448–1492. Head to r., beneath] it the choir of the Cathedral of Florence, with priests celebrating] mass, and Lorenzo escaping from the conspirators. *Reverse*: **GIULIANO DE' MEDICI**, brother of Lorenzo. Head to l., with the same representation of the Cathedral and priests as above, and Giuliano being killed by the conspirators. By **Antonio del Pollaiuolo**, of Florence, 1429–1498.
- This medal commemorates the Conspiracy of the Pazzi.
- 26 PLAQUE.**—Bronze. **SIGISMONDO D'ESTE**, LORD OF SAN MARTINO, 1433–1507. Bust to l. By **Sperandio**.
- 27 MEDAL.**—Bronze. **GIOVANNI BAPTISTA BUTRIGARIO**. Bust to r. *Reverse*: **ERCOLE BUTRIGARIO** OF BOLOGNA, 1531–1609. Bust. Artist unknown.
- 28 MEDAL.**—Bronze. **POPE INNOCENT VIII.**, 1432–1492. Bust to l. *Reverse*: figures of Justice, Peace, and Abundance. Attributed to **Pollaiuolo**.
- 29 MEDAL.**—Bronze. **FILIPPO VADI**, Doctor of Pisa, 1457. Bust to l., as a young man. *Reverse* (shown): warrior in antique costume, holding a sword. **Giovanni Boldu**, of Venice, c. 1462.
- 30 MEDAL.**—Bronze. **GIROLAMO SANTUCCI**, OF URBINO, Bishop of Fossombrone from 1474–1494. Bust to l. *Reverse*: a figure of Constancy, the l. arm leaning on a column, on which is a shield. Attributed to **Andrea Guazzalotti**, 1435–1495.

- 31 MEDAL.—Bronze. NICCOLO PALMIERI, Sicilian, Bishop of Orte, 1402–1467. Bust to l. *Reverse*: nude figure of a man, holding an hourglass in his r. hand, leaning with his l. on a long staff. By Andrea Guazzalotti, 1435–1495.
- 32 MEDAL.—Bronze. ALFONSO D'ESTE, DUKE OF FERRARA, 1476–1534. Bust to l., as a young man in armour. *Reverse*: LUCREZIA BORGIA, wife of Alfonso. Bust to l. Attributed to Filippino Lippi.
- 33 MEDAL.—Bronze. BARTOLOMMEO PANCIATICHI, of Florence, 1468–1533. Bust to r. *Reverse*: the arms of the Panciatichi. Artist unknown.
- 34 MEDAL.—Bronze. JULIA ASTALLIA. Bust to l. *Reverse*: a phoenix. Attributed to Bartolo Talpa, c. 1489. (See also Case H, No. 54.)
- 35 MEDAL.—Bronze. TRIFONE GABRIELLI, scholar and poet of Venice, 1549. Bust to l. *Reverse* (shown): a woman washing her hands at a stream of water issuing from a rock. Artist unknown.
- 36 MEDAL.—Bronze. LUDOVICO GONZAGA, MARQUIS OF MANTUA, 1458–1511. Bust to l., as a young man. *Reverse* (shown): Faith and Pallas standing before Ludovic. By Melioli of Mantua, c. 1451.
- 37 MEDAL.—Bronze. ISABELLA D'ESTE, wife of Gianfresco Gonzaga, Marquis of Mantua, 1474–1539. Bust to r. *Reverse*: a winged female holding a rod; to l. a serpent. Artist unknown.
- 38 MEDAL.—Bronze. ALFONSO V. OF ARAGON, KING OF NAPLES, 1394–1458. Bust to r., in armour. *Reverse* (shown): the king in a Roman costume, sword in hand, seated on a throne between Bellona and Mars. By Cristoforo Geremia, c. 1455.

- 39 MEDAL.—Bronze. PIETRO LAURO, poet and scholar, of Modena, flourished in the middle of the 16th century. Bust to r. *Reverse*: inscription within a laurel crown. By a medallist signing, "IAV.F." C. 1555.
- 40 MEDAL.—Bronze. SULTAN MOHAMMED II., 1430–1481. Bust to l., wearing a turban. *Reverse* (shown): Mohammed on horse-back, holding a whip in his r. hand. By Costanzo, c. 1481.
- 41 MEDAL.—Bronze. SULTAN MOHAMMED II., 1430–1451. Bust to l., wearing a turban. *Reverse*: three crowns, one above the other, representing the three kingdoms of Constantinople, Trebizond, and Iconium. By Gentile Bellini, of Venice, 1426–1517.
- 42 MEDAL.—Bronze. SULTAN MOHAMMED II., 1430–1481. Bust to l., with a crescent hanging from his neck. *Reverse*: a triumphal car with two horses led by a nude male figure; on front of car stands a figure clothed in flowing drapery, holding figure of Victory; behind, three nude females representing the three kingdoms of Crete, Trebizond, and Asia. By Bertoldo di Giovanni, pupil of Donatello, c. 1480.
- 43 MEDAL.—Silver. POPE JULIUS II. (GIULIANO DELLA ROVERE), 1441–1513. Bust to l. *Reverse*: view of the port of Ostia. Artist unknown.
- 44 MEDAL.—Silver. ERCOLE D'ESTE, DUKE OF FERRARA. Bust to r. *Reverse*: Hercules about to strike a fugitive foe. Artist unknown.
- 45 MEDAL.—Bronze. PAUL MAFFEI. Bust. *Reverse*: tree, with lion on each side. Artist unknown.
- 46 MEDAL.—Bronze. FEDERIGO NIGRI. Bust to r., in a coat of mail, wearing a cap with a small feather. *Reverse*: the trunk of a willow-tree. Artist unknown, 1552.

- 47 MEDAL.—Bronze. CARDINAL DOMENICO GRIMANI, of Venice, 1463–1523. Bust to l., as a young man. *Reverse*: two female figures representing Theology and Philosophy hand in hand. By Vittore Gambello, called **Camelio**, c. 1482–c. 1523.
- 48 MEDAL.—Bronze. PHILIP II. OF SPAIN, husband of Queen Mary of England, 1527–1598. Bust to l., in armour. *Reverse* (shown): Bellerophon on Pegasus, slaying the Chimæra. By Gianpaolo Poggini, of Florence, 1518–1582.
- 49 MEDAL.—Bronze. CAMILLO GONZAGA, COUNT OF NOVELLARA, 1521–1595. Bust to l., in armour. *Reverse* (shown): a landscape. Artist unknown.
- 50 MEDAL.—Bronze. PIETRO ARETINO, 1492–1557. Bust to r., with a long beard. *Reverse*: a warrior and other persons in antique costume bringing presents to Aretino, seated on a throne. By a medallist signing himself “A.V.” C. 1548.
- 51 MEDAL.—Bronze. FEDERIGO GONZAGA II., 1ST DUKE OF MANTUA, 1500–1540. Bust to l. *Reverse*: Mount Olympus. Artist unknown.
- 52 MEDAL.—Bronze. FRANCESCO NICONIZIO, of Curzola, a celebrated lawyer. Bust to l., wearing a robe with a fur collar. *Reverse*: nude figure of Mercury near a palm-tree. By Giulio della Torre, of Verona, c. 1527.
- 53 MEDAL.—Bronze. LORENZO CIGLAMOCHI. Bust to l., as a man about thirty. *Reverse*: Fortune, under the figure of a female standing on a dolphin. By the Medallist “à la Fortune.” Dated 1495.
- 54 MEDAL.—Bronze. CAMILLA BUONDELMONTI; m. 1490, Gianozzo Salviati. Bust to l., chain and medallion. *Reverse*: Hope under the figure of a female, her head raised towards the sun. By the Medallist “à l’Espérance.”

- 55 MEDAL.—Bronze. ALEXANDER ETRUSCUS. Bust to l., of a child of ten years. *Reverse* (shown): a laurel crown, enclosing a figure of Pegasus, to whose mane clings a little genius with a swan behind him. By medallist signing, **Hermes Flavius**; beginning of 16th century.
- 56 MEDAL.—Bronze. FRANCIS I. OF FRANCE, 1494–1547. Bust to r. *Reverse*: Salamander. Artist unknown.
- 57 MEDAL.—Bronze. QUEEN MARY OF ENGLAND, second wife of Philip II. of Spain, 1516–1558. Bust to l. *Reverse*: a draped and crowned female figure, holding a palm in her r. hand, and in her l. a torch. By **Jacopo da Trezzi**, of Milan, c. 1530–1589.
- 58 MEDAL.—Bronze. PHILIBERT LE BEAU, DUKE OF SAVOY, 1480–1514, and MARGUERITE OF AUSTRIA, his wife, 1480–1530. Busts of Philibert and of Marguerite facing. *Reverse*: the arms of Philibert and his wife. By **Marende**, an Italian (?) goldsmith, established at Bourg en Bresse, 1502.
- 59 MEDAL.—Bronze. JACOPO LOREDANO. Bust to r. *Reverse*: MUTIUS SCÆVOLA plunging his hand into the flames. By the Venetian Medallist of 1523.
- 60 MEDAL.—Bronze. FRANCESCO MALIPIERI, 1493 ——. Bust to r. *Reverse*: a pelican with outspread wings. By the Venetian Medallist of 1523.
- 61 MEDAL.—Bronze. LEONARDO LOREDANO, DOGE OF VENICE, 1438–1521. Bust to l., wearing the Doge's cap. *Reverse*: Justice holding the balance and a spear. Attributed to **Camelio**.
- 62 MEDAL.—Bronze. MARTIN DE HANNA, a Fleming living at Venice, 1475–1553. Bust to r., as an old man. *Reverse*: a woman in floating draperies raising her r. hand towards the sun. By **Leone Leoni**, of Arezzo, 1510–1592.
- 63 MEDALLION.—Bronze. ANDREA GRITTI, DOGE OF VENICE, 1454–1538. Bust to r. No reverse. Ascribed to **Leopardi**.

- 64 MEDAL.—Bronze. SEBASTIANO RENIERI. Bust to r. *Reverse* (shown): naked figure of a female holding a standard on which is the Lion of St. Mark. By the Venetian Medallist of 1523.
- 65 MEDAL.—Bronze. FRANCESCO FOSCARI, DOGE OF VENICE, 1373–1457. Bust to r., wearing the Doge's robes, &c. *Reverse*: draped figure of a woman as Venice. By the Medallist signing "A. N.," c. 1450.
- 66 MEDAL.—Bronze. NICCOLO MICHIELI, PROCURATOR OF ST. MARK, VENICE. Bust to l., as an old man. *Reverse*: his wife, DEA CONTARINI. By Fra Antonio da Brescia, end of 15th century.
- 67 MEDAL.—Bronze. PIETRO BALANZANO. Bust to r., in strong relief. *Reverse*: a skull. Artist unknown, beginning of 16th century.
- 68 PLAQUETTE.—Bronze. P. ALOYSIUS TREVISANI. Bust to r. Dated 1513. Artist unknown.
- 69 PLAQUETTE.—Bronze. FRANCESCO PANIGAROLA, BISHOP OF ASTI, 1548–94. Bust to l. Artist unknown, dated 1586.
- 70 PLAQUETTE.—Bronze. ST. SEBASTIAN, bound to a column. Attributed to **Moderno**, end of 15th century.
- 71 PLAQUETTE.—Bronze. MARS AND VICTORY. Victory, winged and nude, holding a palm branch, is being dragged by the arm by Mars, also nude, and wearing a helmet. Attributed to **Moderno**, end of 15th century. (See also Case K, 1 L.)
- 72 PLAQUETTE.—Bronze, circular. APOLLO AND PYTHON. By Fra Antonio da Brescia, end of 15th century.
- 73 PLAQUETTE.—Bronze. JUDITH PLACING THE HEAD OF HOLOFERNES IN A BAG HELD OPEN BY HER MAID. *Reverse*: the monogram of the artist. By Andrea Briosco, called **Il Riccio**, 1470–1532. From a design of Mantegna's, or from an engraving by Girolamo Mocetto, after that design.

- 74** PLAQUETTE.—Bronze. Design for a sword-hilt. (See also Case I, No. 17.)
- 75** MEDAL.—Bronze. GIOVANNI BENTIVOGLIO OF BOLOGNA, 1443–1509. Bust to r., in armour. *Reverse*: inscription. By Francesco Raibolini, called *Il Francia*, 1450–1518.
- 76** PLAQUETTE.—Bronze. Young Warrior in a Biga. (See also Case K, 1 F.)
- 77** MEDAL.—Bronze. THE MARQUIS D'EFFIAT, Ambassador to England, 1624. *Reverse* (shown): Hercules and Atlas supporting the globe. By Dupré.

Nos. 78–82 are

Lent by F. E. WHELAN, Esq.

- 78** MEDAL.—Silver. HIERONYMUS SCOTTI, of Piacenza, 1580. Bust, full-face. *Reverse*: a hand grasping snakes within a wreath. By Antonio Abondio, 1538–1591.
- 79** MEDAL.—Bronze. CARDINAL BEMBO, 1470–1547. Bust to r. *Reverse* (shown): PEGASUS. By Benvenuto Cellini
- 80** MEDALLION.—Bronze. MARY STUART, QUEEN OF SCOTS, 1543–1587. Bust to r. No reverse.
- 81** MEDALLION.—Copper and Brass. HEAD OF ANTINOUS. *Reverse* (shown): MERCURY HOLDING PEGASUS. School of Padua, 1560–1570. Struck after the style of the antique.
- 82** MEDAL.—Bronze. CARDINAL CRISTOFORO MADRUZZO, 1512–1578. Bust to r. *Reverse*: a Phoenix. By Lorenzo Fragni, called Lorenzo Pormense, c. 1555—c. 1618.
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CASE K.

All the Objects in this Case are

Lent by Sir J. C. ROBINSON.

- 1 A Series, nineteen in number, of Bronze Rilievo Plaquettes, the work of Italian Goldsmiths and Sculptors of the 15th and 16th centuries.
 - A. MEDALLION.—Circular. NESSUS CARRYING OFF DEJANIRA. C. 1500.
 - B. MEDALLION PLAQUETTE.—Circular. VICTORY CROWNING CUPID. C. 1500–20. (See also Case L, No. 35.)
 - C. PLAQUETTE.—Circular. An “impresa,” or allegorical subject. A MAN DEVoured BY WILD BEASTS. Model for a gold hat-medallion. C. 1500.
 - D. HAT-MEDALLION PLAQUETTE. — Circular. CLASSICAL BUST, within a wreath. C. 1500–20.
 - E. HAT-MEDALLION PLAQUETTE. — Circular. ORPHEUS CHARMING THE BEASTS. C. 1480.
 - F. MEDALLION.—Circular. MARS TRIUMPHANT, standing on a chariot drawn by two horses. Early work, probably before the middle of the 15th century. (See also Case I, No. 76.)
 - G. MEDALLION PLAQUETTE. — Circular. THE DEATH OF TARPEIA (?). C. 1500.
 - H. PLAQUETTE.—Oval. BUST OF DIANA. C. 1500–20.
 - I. PLAQUETTE.—Gilt bronze, oval. A DANCE OF NAKED AMORINI. Ascribed to François du Quesnoy, called Il Fiammingo. End of 16th century.

- K. PLAQUETTE.—Circular. A CHARIOTEER OVERTHROWN AMIDST HIS HORSES—perhaps the Fall of Phaeton. C. 1520. (See also Case N, No. 36.)
- L. PLAQUETTE.—Square. MARS AND VICTORY. By **Moderno**. C. 1520. (See also Case I, No. 71.)
- M. PLAQUETTE.—Oval. Surmoulage, from an antique intaglio, with Italian quattro cento setting, bearing an inscription to that effect, and with the arms of Pope Paul II.
- N. PLAQUETTE.—Oval. CUPID WITH A SWAN. Early 17th century.
- O. MEDALLION PLAQUETTE.—Circular. THE JUDGMENT OF PARIS. By **Giovanni delle Corniole**, of Florence. Signed. C. 1500–20. (See also Case H, No. 22, and Case N, No. 38.)
- P. PLAQUETTE.—Square. THE VIRGIN AND CHILD, enthroned within a niche. Probably for a small pax. By **Lorenzo Ghiberti**. Early in the 15th century.
- Q. HAT-MEDALLION PLAQUETTE.—HUNSMEN SLAYING A WILD BOAR. C. 1460–80.
- R. PLAQUETTE.—Square. A SACRIFICE. C. 1460–80?
- S. HAT-MEDALLION PLAQUETTE.—Circular. THE FALL OF PHAETON. By **Giovanni Bernardi**.
This plaqueette is adapted from a design of Michel Angelo, executed for his friend Tomaso dei Cavalieri, for whom probably the hat-medallion, from which this plaqueette was cast, was also executed.
- T. PLAQUETTE.—Square. THE VIRGIN AND CHILD ENTHRONED, WITH SAINTS. By **Moderno**. C. 1520. (See also Case L, No. 51.)

2 A Collection of Seventeen Objects, mainly the work of 15th and 16th century Goldsmiths.

- A. HAT - MEDALLION.—Gilt bronze. VENUS, VULCAN, AND CUPID. C. 1500–20.

- B. RELIQUARY.—Enamelled gold. THE NATIVITY. Italian work, second half of the 16th century.
- C. CAMEO.—Onyx, for a hat-medallion. OLYMPUS. Probably by Giovanni delle Corniole. C. 1520.
- D. PENDANT JEWEL.—Enamelled gold, set with table diamonds, in the style of Benvenuto Cellini. C. 1540–1560.
- E. HAT-MEDALLION.—Gilt bronze. LAOCOON. C. 1500–1520.
- F. MODEL OF A SEAL.—Gilt bronze. The original model of the official seal of Cardinal Giulio dei Medici, afterwards Pope Clement VII., executed before 1523. By Lautizio, of Perugia.
- G. MEDALLION PLAQUETTE.—Bronze. A composition of BATHERS ON THE SEA-SHORE. By Ambrogio Foppa, of Milan, called *Il Caradosso*. C. 1480–1500.
- H. DIPTYCH.—The cover in gilt metal and silver. In the interior a rilievo of the SALUTATION OF THE VIRGIN in carved ivory on a ground of black horn. Florentine (?) work. C. 1480.
- I. PLAQUETTE.—Bronze, rilievo. HERCULES KILLING CACUS. By *Caradosso*. C. 1480.
- This plaque represents one of the compartments of the silver inkstand, executed by Caradosso for Giovanni, son of Ferdinand, King of Aragon—a work no longer extant, and known only from contemporary description. It is probably the original model in bronze, from which the silver rilievo was executed.
- K. SMALL METALLIC MIRROR, in frame of carved boxwood. By or from the design of Vriedeman de Vries. Dutch work, c. 1560–70.
- L. INTAGLIO.—Oriental onyx. A standing figure of MELEAGER. By Alessandro Cesati, called *Il Grechetto*. C. 1550.
- M. PENDANT JEWEL.—Enamelled gold, set with various gems. Spanish work, c. 1560.

- N. CAMEO.**—Onyx, in an enamelled gold setting. **HEAD OF A NEGRESS.** Italian work, c. 1550.
- O. MEDALLION.**—Rilievo, boxwood. **PORTRAIT OF A LADY OF NUREMBERG.** By **Albert Dürer.** Signed, and dated 1526.
- P. CAMEO.**—Onyx, for a hat-medallion. **AN ANTIQUE SACRIFICE.** By **Giovanni delle Corniole.** C. 1520.
- Q. PENDANT JEWEL.**—Gold enamelled, style and period of Benvenuto Cellini. **A HUNTSMAN KILLING A STAG.** Probably originally the centre of a hat-medallion. The cameo in the lower part, representing **THE JUDGMENT OF PARIS**, added when the jewel was converted into a pendant ornament.
- R. CAMEO.**—Oriental onyx. **GANYMEDE.** Probably by **Alessandro Cesati**, from a design by **Michel Angelo.** C. 1560.

CASE L.

All the Objects in this Case are

Lent by **C. DRURY E. FORTNUM, ESQ.**

- 1 PLAQUETTE.**—Bronze. **AUGUSTUS AND THE SYBIL.** A group of many figures. Probably of the Paduan School of the end of the 15th or early 16th century.
- 2 PLAQUETTE.**—Bronze. **THE VIRGIN AND CHILD.** The latter holding a bird. Probably Florentine, of the 15th century. Has been ascribed to **Donatello**, and also to the **School of Mino da Fiesole.**

- 3 PLAQUETTE.—Bronze. **AUGUSTUS (AS MERCURY) AND POMONA.** Draped male and female figures regarding, and with r. hands clasped over a tripod. Reverse of a medal of Augustus by **Cristoforo Geremia**, latter half of 15th century.
- 4 PLAQUETTE.—Bronze. **VIRGIN AND CHILD, STANDING UNDER A CANOPY AMONG ANGELS, CHERUBS, &c.,** the throne with pilasters, festoons, &c. Ascribed to the Paduan rather than the Florentine School; 15th century.
- 5 PLAQUETTE.—Bronze. **THE DEAD CHRIST SUPPORTED BY ANGELS.** Probably of the Paduan Donatello School of the 15th century.
- 6 PLAQUETTE.—Bronze. **THE VIRGIN AND CHILD** between two candelabra. Of the Paduan School; perhaps by **Cristoforo Geremia**.
- 7 PLAQUETTE.—Bronze. Half figure in profile of a **DRYAD** or **SATYR** holding a cup in the r. hand. One of the figures on the Martelli mirror ascribed to **Donatello**, c. 1450; by others to the early 16th century.
- 8 PLAQUETTE.—Bronze. Half figure in profile to the l. of a **BACCHANTE**, milking her breast into a rhyton. The companion figure from the Martelli mirror.
- 9 PLAQUETTE.—Bronze. **A TRIUMPHAL SACRIFICE OF A BULL TO ÆSCULAPIUS OR APOLLO (?)**. A group of many figures. Ascribed to **Andrea Briosco**, called **Il Riccio**, 1470–1532.
- 10 PLAQUETTE.—Bronze. **VIRGIN AND CHILD, WITH BOY-ANGELS, CHERUBS, &c.** A framing with dolphins, foliation, &c., surrounds. Either of the Tuscan School of the 15th century or of the Paduan.
- 11 PLAQUETTE.—Bronze. **APOLLO**, standing by a tree-stem covered with musical instruments, &c. Conjecturally ascribed to **Il Riccio**.

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- 12 PLAQUETTE.—Bronze. THE VIRGIN AND CHILD. Half figure to l., above her a star and a festooned garland. Probably Tuscan rather than Paduan, 15th century.
- 13 PLAQUETTE.—Bronze. An allegory. MANY FIGURES ROUND A FOUNTAIN. The reverse of a portrait medal of GIANELLO DELLA TORRE, a civil engineer in the service of Charles V. Probably by Leone Leoni, of Arezzo, c. 1550.
- 14 PLAQUETTE.—Bronze. VENUS AND CUPID. She holds the apple to Cupid, who reaches to take it. German. Ascribed to Hans Vischer, 16th century.
- 15 PLAQUETTE.—Bronze. THE CIRCUMCISION. A group, with rich architectural background and flower-spray border. Perhaps cast from the wax model for a cardinal's seal. Italian, 16th century.
- 16 PLAQUETTE.—Bronze. ADORATION OF THE MAGI. For a Pax. May be of the Florentine School; attributed to Valerio Belli, called Valerio Vicentino, of Vicenza, 1465–1546.
- 17 PLAQUETTE.—Bronze. FEMALE PRISONERS AND MONEY BROUGHT TO A SEATED WARRIOR. An ornament for a sword-hilt. Northern Italian, second half of 15th century. (See also Case I, No. 74.)
- 18 PLAQUETTE.—Bronze. THE VIRGIN. Gilt, and with circular top. Florentine School, under Donatello, 15th century.
- 19 PLAQUETTE.—Bronze. THE KISS OF JUDAS. Cast from a crystal engraved by Valerio Belli. The crystal is now in the Vatican Library, signed "VALERIVS . VICENTINVS . F." About 1500–1520. By Valerio Vicentino.
- 20 PLAQUETTE.—Bronze. THE HOLY FAMILY. Surrounded by an architectural frame. A Pax or devotional tablet. Florentine or Umbrian, 16th century.

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- 21 PLAQUETTE.—Bronze. THE HOLY FAMILY. Roundel, with moulded framing, inscribed, "PUER. NATUS. EST. NOBIS." Probably Florentine or Roman, under Raphael's influence, 16th century.
- 22 PLAQUETTE.—Bronze. THE DEPOSITION FROM THE CROSS. Probably a Pax. A group in high relief, somewhat in the manner of Jacopo Tatti, called Sansavino, 1486–1570.
- 23 PLAQUETTE.—Bronze. An allegory. Proof of the reverse of a portrait medal of ANTONIA DE' BALZI, wife of Gianfancesco Gonzaga. By Pier Jacopo Ilario, called L'Antico, of Mantua, c. 1480.
- 24 PLAQUETTE.—Bronze. An allegory. A FEMALE IN A CAR DRAWN BY TWO UNICORNS. Italian, second half of 15th century.
- 25 PLAQUETTE.—Bronze. ADORATION OF THE SHEPHERDS. Cast from a crystal by Giovan Giacomo Caraglio, of Verona, 1500–1571. Signed, "IO. IACOBUS. VE."
- 26 PLAQUETTE.—Bronze. HOLY FAMILY. Perhaps cast from an engraved crystal. Italian, c. 1550–1560.
- 27 PLAQUETTE.—Bronze. GANYMEDE ON THE EAGLE. After a sketch attributed to Michel Angelo. Probably by Giovanni da Castel Bolognese, about 1530.
- 28 PLAQUETTE.—Bronze. THE MAGDALEN, or FAITH (?). Cast from a work in honestone, one of a series, others of which are in the South Kensington Museum. German, 16th century.
- 29 PLAQUETTE.—Bronze. HERCULES AND THE RIVER-GOD ACHELOUS. Cast from an engraved crystal, and chased. Probably by Naz-zaro, c. 1530–1540.

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- 30 PLAQUETTE.**—Bronze. CUPID AND A LADY, perhaps emblematic of Prudence. Cast from a honestone carving, one of a series in the South Kensington Museum. German, 16th century.
- 31 PLAQUETTE.**—Bronze. THE JUDGMENT OF PARIS. An ornament for a sword-hilt. Signed, "Io.F.F.," the initials of Giovanni delle Corniole, of Florence, 1470–1516.
- 32 PLAQUETTE.**—Bronze. ARIADNE IN THE ISLAND OF NAXOS? Signed with the initials of Giovanni delle Corniole. (See also Case N, No. 42.)
- 33 PLAQUETTE.**—Bronze. Allegorical. A group of many figures. By Giovanni delle Corniole. Diam. $1\frac{1}{16}$ in.
- 34 PLAQUETTE.**—Bronze. THE CORONATION OF THE VIRGIN BY CHRIST IN THE CLOUDS, surrounded by angels and cherubs holding chaplets. North Italian, second half of 16th century.
- 35 PLAQUETTE.**—Bronze. CUPID CROWNED BY FAME OR VICTORY. A label with the letters "isa" is attached to a tree-stem. Attributed to Andrea Briosco, called Il Riccio, of Padua, 1470–1532. (See also Case K, 1 B.)
- 36 PLAQUETTE.**—Bronze. CUPID BLINDFOLDED, ON A GLOBE BETWEEN TWO BOYS. An allegory also in the manner of Johannes Boldu, of Venice. Second half of 15th century.
- 37 PLAQUETTE.**—Bronze. NEPTUNE IN HIS CHARIOT DRAWN BY MARINE HORSES. Signed "IOANNES." After the engraving by Marc Antonio. By Giovanni da Castel Bolognese, 1496–1553.
- 38 PLAQUETTE.**—Bronze. THE LAOCOON. Circular, for a hat-*enseigne*. Differing from the antique group. Another, again differing, is in the South Kensington Museum. North Italian, 16th century.

- 39 PLAQUETTE.—Bronze. POVERTY EATING HER OWN HEART. Probably cast from a work in honestone. German, 16th century.
- 40 PLAQUETTE.—Bronze. Ornament, elongated oval, divided into panels: in the centre HERCULES AND THE LION; on a roundel above, THE JUDGMENT OF SOLOMON; below, HERCULES AND ACHELOUS. By **Moderno**. Last half of 15th century. (See also Case N, No. 37.)
- 41 PLAQUETTE.—Bronze. Ornament, companion to No. 40. The RAPE OF DEJANIRA in the centre; above, VICTORY; below, HERCULES AND HELIOS. By **Moderno**.
- 42 PLAQUETTE.—Bronze. ST. SEBASTIAN TIED TO A COLUMN, on which is a label bearing the letter M. Of the Northern Italian School, under the influence of Mantegna, and probably an early work by **Moderno**. Second half of 15th century.
- 43 PLAQUETTE.—Bronze. HERCULES AND ANTEÛS, between broken columns. The smaller rendering, attributed to **Moderno**. (See also Case N, No. 29.)
- 44 PLAQUETTE.—Bronze. HERCULES AND THE NEMEAN LION. Attributed to **Moderno**.
- 45 PLAQUETTE.—Bronze. THE CRUCIFIXION. A group of many figures, in a moulded frame on which the letters F. R. are incised. Attributed to **Moderno**.
- 46 PLAQUETTE.—Bronze. HERCULES STRANGLING THE CENTAUR GERYON. Inscribed by the artist, "O. MODERNI." By **Moderno**. Late 15th or early 16th century. (See also Case N, No. 47.)
- 47 PLAQUETTE.—Bronze. HERCULES AND THE OXEN OF GERYON. Inscribed by the artist, "O. MODERNI." By **Moderno**.

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- 48 PLAQUETTE.—Bronze. ARION MADE PRISONER BY PIRATES.
A roundel, one of a series attributed to **Moderno**.
- 49 PLAQUETTE.—Bronze. THE RESURRECTION. Soldiers round
the sarcophagus. Attributed to **Moderno**.
- 50 PLAQUETTE.—Bronze. HERCULES AND ANTEUS. The larger
rendering of this subject, attributed to **Moderno**.
- 51 PLAQUETTE.—Bronze. THE VIRGIN AND CHILD ENTHRONED
AND SURROUNDED BY ANGELS, &c. Attributed to **Moderno**.
- 52 PLAQUETTE.—Bronze. CHRIST SUPPORTED BY THE VIRGIN AND
St. JOHN AND A YOUNG CHILD, with a framing of raised mouldings
and ornament above. Attributed to **Moderno**.
- 53 PLAQUETTE.—Bronze. CHRIST SUPPORTED IN THE SARCOPHAGUS
BY THE MOTHER AND St. JOHN. Attributed to **Moderno**.
- 54 PLAQUETTE.—Bronze. MARS, VENUS, AND OTHER GODS. Italian,
16th century.
- 55 MEDAL.—Bronze. THE SAVIOUR. Bust to l. North Italian.
15th century. Probably of the School of **Amadeo**.
- 56 PLAQUETTE.—Bronze. MASK OF MEDUSA, supported by two
genii. Ornament for a sword-hilt. Probably by **Moderno**.
- 57 MEDAL.—Bronze. SIGISMONDO OR BORSO D'ESTÉ(?). Bust, with
beretto, to r. Attributed to **Sperandio**, of Mantua. 15th
century.
- 58 MEDAL.—Bronze. GIOVANNI ("IOHANNES") BENTIVOGLIO (?).
Bust to l., wearing a high cap. Perhaps by **Sperandio**. 15th
century.

- 59 MEDAL.—Bronze. AGRIPPINA. Bust to r. Inscribed, “AGRIPPINA.TIB.V.” Italian, 16th century. Imitation of the antique.
- 60 MEDAL.—Bronze. ERASMUS. Bust to l., in fur gown and doctor’s cap. “ER. ROT.” and the date 1519, with the Greek and Latin legends. An early (proof?) shell, without reverse.
- 61] MEDAL.—Bronze. LEPIDA. Bust to l. Inscribed, “LEPIDA.SER.C.V.” Italian, 16th century. Imitation of the antique.
- 62 PLAQUETTE.—Bronze. CUPID SEATED ASLEEP. In the manner of Johannes Boldu, of Venice, but also attributed to Fra Antonio da Brescia. (See also Case H, No. 40.)
- 63 MEDAL.—Bronze. AUGUSTUS. Bust to r., oak-crowned. Inscribed, “CAESAR . IMPERATOR . PONT . P.P.P T SEMPER . AVGVSIVS . VIR.”
Reverse: AUGUSTUS (AS MERCURY) AND PLENTY JOIN RIGHT HANDS. Inscribed, “CONCORDIA.AVGO.S.C.” and signed by the artist beneath, “CHRISTOPHORVS.HIERIMIAE.F.”—Cristoforo Geremia, of Mantua, middle of 15th century. See No. 3, the plaquette, with subject (varied) of the reverse of the medal.
- 64 MEDAL.—Bronze. AUGUSTUS. Bust to r. Imitation of the antique, attributed to Andrea Briosco, called Il Riccio, of Padua, e. 1520.
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CASE M.

Nos. 1-37 of the Objects in this Case are

Lent by ALFRED MORRISON, Esq.

- 1 MEDAL.—Bronze. GIROLAMO DA SAN GIMIGNANO. Bust to l. *Reverse*: Pegasus. Artist unknown. End of 15th century.
- 2 MEDAL.—Bronze. FRANCESCO I. OF CARRARA, LORD OF PADUA, c. 1397. Bust to r. *Reverse*: arms of Carrara. Artist unknown.
- 3 MEDAL.—Bronze. CHRISTOFORUS CUEGNAN. Bust to l. *Reverse*: Recumbent stag. Artist unknown. End of 15th century.
- 4 MEDAL.—Bronze. SCARAMUZZA TRIVULZIO, BISHOP OF COMO AND CARDINAL, 1527. Bust to l. *Reverse* (shown): figure emblematical of Prudence. Artist unknown.
- 5 MEDAL.—Bronze-gilt. POPE PAUL III. (ALESSANDRO FARNESE), 1466-1549. Bust to r. *Reverse*: Ganymede. Artist unknown.
- 6 MEDAL.—Silver. LUCREZIA BORGIA, WIFE OF ALFONSO I. D'ESTE, 1480-1519. Bust to l. *Reverse*: Cupid, blindfolded, and bound beneath a tree. By the medallist "à l'Amour Captif." Beginning of 16th century.
- 7 MEDAL.—Bronze. ALFONSO V. OF ARAGON, KING OF NAPLES AND SICILY, 1394-1458. Bust to r., in armour. *Reverse*: the King between Mars and Bellona. By Cristoforo Geremia, c. 1455.
- 8 MEDAL.—Bronze. GUARINO, celebrated Greek scholar, of Verona, 1370-1460. Bust to l., as an old man. *Reverse*: a fountain within a wreath of laurel. By Matteo de' Pasti, of Verona, c. 1446.

- 9 MEDAL.—Bronze. POPE NICOLAS V. (TOMMASO DA SARZANA), elected in 1447; d. 1455. Bust to l. *Reverse*: the Pope, seated in a boat. By **Andrea Guazzalotti**, of Prato, 1435-1495.
- 10 MEDAL.—Bronze. AGOSTO DA UDINE, poet and astrologer, named poet laureate by Frederick III. Bust to l. *Reverse*: Urania. Artist unknown.
- 11 MEDAL.—Bronze. GIANFRANCESCO GONZAGA II., 4TH MARQUIS OF MANTUA, 1466-1519. Bust to r., as a young man. *Reverse*: draped female figure. By **Melioli**, of Mantua, c. 1481.
- 12 MEDAL.—Bronze-gilt. ARTEMISIA, QUEEN OF CARIA, renowned in history for her extraordinary grief at the death of her husband Mausolus, to perpetuate whose memory she built the celebrated monument, the Mausoleum, one of the seven wonders of the world. Bust to l. *Reverse*: The Mausoleum. By **Cavino** (?).
- 13 MEDAL.—Bronze. POPE JULIUS II. (GIULIANO DELLA ROVERE), 1441-1513. Bust to r. *Reverse*: Bust of Clemente della Rovere. Artist unknown.
- 14 MEDAL.—Bronze. GEORGE D'EGMOND, BISHOP OF UTRECHT, 1558. Bust to l. *Reverse*: two hands appearing from the clouds scattering money. By **Stephen of Holland**.
- 15 MEDAL.—Bronze. FILIPPO DE' MEDICI, ARCHBISHOP OF PISA, 1471. Bust to l. *Reverse*: The Last Judgment. Attributed to **Vittore Pisano**, called **Pisanello**, 1380-1455.
- 16 MEDAL.—Lead. AMBROSE JUNG, Physician of Augsburg, 1528. Bust to l. *Reverse*: arms. Artist unknown.
- 17 MEDAL.—Bronze-gilt. LOUISE DE SAVOIE, wife of Charles d'Orleans, mother of Francis I. and Marguerite de Valois, 1476-1531. Bust to r. *Reverse*: bust of Marguerite, her daughter. Artist unknown, c. 1504.

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- 18 MEDAL.—Silver. MARTIN LUTHER, 1521. Bust to l. *Reverse*: bust of Christ. Artist unknown.
- 19 MEDAL.—Bronze. ALBRECHT SCHEURL, 1482. Bust to r. *Reverse*: arms. Artist unknown.
- 20 MEDAL.—Bronze. GERVICUS BLAARER VON GINSBERG, 1520–1567. Bust to r. *Reverse*: arms. Artist unknown.
- 21 COIN.—Gold. GIOVANNI II. BENTIVOGLIO, 1443–1506. Bust to r., in armour. *Reverse*: escutcheon of the Bentivoglieri. By Francesco Raibolini, called *Il Francia*, of Bologna, 1451–1518.
- 22 COIN.—Gold. GIANGALEAZZO MARIA SFORZA, DUKE OF MILAN, 1468–94. Bust to r. *Reverse*: arms of Milan, surmounted with two helmets. By Ambrogio Foppa, called *Caradosso*, c. 1501. (See also Case H, No. 42.)
- 23 MEDAL.—Silver. THOMAS STANLEY, 1562, Master of the Mint to Queen Elizabeth. Bust to r. By Stephen of Holland.
- 24 MEDALLION.—Silver. MARY STUART AS QUEEN OF FRANCE. Bust to l. *Reverse*: FRANCIS II. OF FRANCE, her husband. Artist unknown.
- 25 MEDAL.—Silver. MAXIMILIAN I., EMPEROR OF AUSTRIA. Bust to l., in armour. *Reverse* (shown): MARY OF BURGUNDY, his wife, daughter of Charles V., 1528–1603. Bust to r. Artist unknown.
- 26 MEDAL.—Gold. JOHN FREDERICK, DUKE OF SAXONY, 1529–1595. Bust. to r. *Reverse*: the arms of Saxony. Artist unknown.
- 27 MEDAL.—Bronze. SIGISMOND I., KING OF POLAND, 1467–1548. Bust to r. *Reverse*: shield, with white eagle of Poland. Artist unknown.

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- 28 MEDAL.—Bronze. MATHIAS CORVINUS; KING OF HUNGARY, 1443–1490. Bust to r. Artist unknown. Latter end of 15th century.
- 29 MEDAL.—Bronze. ALBERT AND DOROTHEA, 1520. Busts to r. Artist unknown.
- 30 MEDAL.—Bronze-gilt. JOHN BENKOLS, known as JOHN OF LEYDEN, KING OF MUNSTER, 1509–1536. Bust to l. *Reverse*: arms. Artist unknown.
- 31 MEDAL.—Silver. VIGLIUS ZUICHEN, President of the Privy Council of Charles V., 1507–1577. Bust to r. *Reverse*: table on which are an hourglass, a candle, and a book. Artist unknown.
- 32 MEDAL.—Lead. Unknown Male Portrait. Bust to r. Inscribed, “TREW. UND. WILLIG MDXXX.” Artist unknown.
- 33 MEDAL.—Proof in Bronze. THE EMPEROR MAXIMILIAN II. Bust to r. *Reverse*: MARY OF BURGUNDY, his wife. Artist unknown.
- 34 MEDAL.—Lead. JACOB SEISENECKER, 1547, court painter to Ferdinand I. Bust to r. By an artist signing N. G.
- 35 MEDAL.—Lead. PHILIP VON WINGARTEN, a nobleman, aged 38. Bust to r. Artist unknown.
- 36 MEDAL.—Bronze. GIULIA DELLA ROVERE, wife of Alphonso di Montecchio, 1563. Bust to l. By Pastorino, of Siena, 1508–1592.
- 37 MEDAL.—Lead. WALTASAR NICKEL, 1530. Bust to l. Artist unknown.

Nos. 38-42 are lent by different Owners,
as specified under each.

LENT BY

- 38 PLAQUETTE.**—Bronze. Posthumous portrait of FRANCESCO PETRARCA, 1304-1374. Bust to r.; head covered with drapery, and crowned with a laurel-wreath. Tuscan School, end of 15th century.

A. W. THIBAudeau, Esq.

- 39 MEDAL.**—Bronze. PIERRE JEANNIN. Bust to l. No reverse.
By G. Dupré, 1612.

J. E. BOEHM, Esq., R.A.

- 40 MEDAL.**—Bronze. ANTONIO ROSSELLI, lawyer of Aretino, 1381-1466. Bust to l. *Reverse*: a man in floating drapery. By Vellano, of Padua, ——— 1492.

J. E. BOEHM, Esq., R.A.

- 41 MEDAL.**—Bronze, oval. JOHN, ARCHBISHOP OF TREVES. Bust, nearly full-face. No reverse. Artist unknown.

J. E. BOEHM, Esq., R.A.

- 42 MEDAL.**—Bronze. MARIA DE' MEDICI, 2nd wife of Henry IV. of France, 1575-1642. Bust to r., in robes, with large ruff. *Reverse*: Olympus, with gods and goddesses. By G. Dupré.

J. E. BOEHM, Esq., R.A.

CASE N.

All the Objects in this Case are

Lent by T. WHITWORTH GREENE, Esq.

- 1 MEDAL.—Bronze. ISABELLA CAPUA, wife of Ferrante Gonzaga; d. 1559. Bust to r.; head bare, with a diadem and veil. *Reverse*: a Vestal tending the sacred fire. By Jacopo da Trezzo, c. 1565.
- 2 MEDAL.—Bronze. LUCREZIA DE' MEDICI, 1st wife of Alfonso II. d'Este, 5th Duke of Ferrara, 1545–1561. Bust to r. *Reverse*: vessel entering port. Artist unknown. (See also No. 10.)
- 3 MEDAL.—Bronze, oval. MARY OF ARAGON, daughter of Ferdinand of Aragon, wife of Alphonso II. d'Avalos. Bust to l. No reverse. Artist unknown, early part of 16th century. (See also No. 16.)
- 4 MEDAL.—Bronze. ISABELLA SESSA, wife of Giovanni Michieli, of Venice. Bust to l. *Reverse*: nude figure of a woman; her r. foot resting on a skull. By Giovan Maria Pomedello, c. 1523.
- 5 MEDAL.—Bronze. ISABELLA MARIANI, wife of J. F. Carcass... Bust to l. *Reverse*: Minerva seated, holding spear. Attributed to Andrea Cambi, called Il Bombarda, c. 1560.
- 6 MEDAL.—Bronze. ANTONIA DE' BALZI; m. 1479, Gianfresco Gonzaga, — 1538. Bust to r. *Reverse*: a winged female standing on a prow, and drawn by winged horses. By Pier Jacopo Iliario, called L'Antico. (For reverse, see Case L, No. 23.)

- 7 MEDAL.—Bronze. **BIANCA CARCANIA PANSANA**. Bust to l. *Reverse*: Prometheus and the vulture. By **Pietro Paolo Galeotti**, of Rome, — 1584.
- 8 MEDAL.—Bronze. **MARGUERITE DE FOIX**; m. 1492, as his 2nd wife, Louis II., Marchese di Saluzzo, — 1536. Bust to l., as a widow. *Reverse*: a bird perched on a dead tree, from which hangs a shield with the arms of Foix and Saluzzo. Artist unknown.
- 9 MEDAL.—Bronze. **JACOPO DA CORREGGIO**. Bust to r., her hair covered by a net. *Reverse*: a little Cupid, blindfold, tied with his hands behind him to the trunk of a dead tree. Artist unknown. (See also Case H, No. 60.)
- 10 MEDAL.—Bronze. **LUCREZIA DE' MEDICI**; 1st wife of Alfonso II. d'Este, 5th Duke of Ferrara, 1545–1561. Bust to l. No reverse. By **Pastorino**, 1508–1592. (See also No. 2.)
- 11 MEDAL.—Bronze. **EMILIA PIA**; m., c. 1499, Antonio del Montefeltro. Bust to r. *Reverse*: a pyramid surmounted by an urn. Probably executed soon after the death of Emilia in 1510. Attributed to **Gian Cristoforo Romano**.
- 12 MEDAL.—Bronze. **ALVIRE RIZADO**. Bust to l. *Reverse* (shown): bust to l. of a young woman. Artist unknown. Early part of 16th century.
- 13 MEDAL.—Bronze. **MARY OF AUSTRIA**, daughter of the Emperor Charles V.; m. 1548, Maximilian II., 1528–1603. Bust to l. *Reverse*: the draped figure of a woman holding three branches in her l. hand. Artist unknown.
- 14 MEDAL.—Bronze. **CHRISTINA OF DENMARK**; m. 1533, Francesco II. Sforza, — 1590. Bust to r. No reverse. Artist unknown, early part of 16th century.

- 15 MEDAL.—Bronze. PORTRAIT OF A LADY. Bust to l. Artist unknown.
- 16 MEDAL.—Bronze. MARY OF ARAGON, daughter of Ferdinand of Aragon, wife of Alfonso II. d'Avalos. Bust to l. No reverse. By Leone Leoni. (See also No. 3.)
- 17 MEDAL.—Bronze. LEONORA CAMBI, wife of the medallist. Bust to r.; head bare, the l. breast uncovered. No reverse. By Andrea Cambi, called **Il Bombarda**, c. 1560.
- 18 MEDAL.—Bronze. PAOLO RAMNUSIO, Secretary to the Republic of Venice, 1532–1600. *Reverse* (shown): CECILIA VITALIS, his wife. Bust to r. Venetian, 15th century. Artist unknown.
- 19 MEDAL.—Bronze. ELIA DELATAS, a Jew. Bust to r. *Reverse* (shown): RICA DELATAS, mother of Elia. Bust to r. Artist unknown, middle of 15th century.
- 20 MEDAL.—Bronze. GIROLAMO CORNARO. Bust to l. *Reverse* (shown): ELENA CORNARO, wife of Girolamo. Bust to r. By Andrea Briosco, called **Il Riccio**.
- 21 MEDAL.—Bronze. IPPOLITA GONZAGA; m. 1st, Fabrizio Colonna, 2nd, 1554, Antonio Caraffa. 1535–63. Bust to l. *Reverse*: Aurora in her car drawn by a winged horse; she holds a torch in her l. hand, and with her right scatters flowers on the ground. Signed, “IAC—TREZ.” By **Jacopo da Trezzo**.
- 22 PLAQUETTE.—Bronze-gilt, convex. COMBAT OF HORSEMEN. Ornament for a horse's headgear. Artist unknown. Companion to No. 26.
- 23 PLAQUETTE.—Bronze. COMBAT BETWEEN THE HORATHI AND THE CURIATHI. Signed, “IOAN. DE CASTRO. BON.” By **Giov. Bernardi da Castel Bolognese**, 1496–1553.

- 24 PLAQUETTE.**—Bronze. PHAETHON cast headlong from his chariot, the horses struggling in wild terror. A landscape in the background. Artist unknown. End of 15th century.
- 25 PLAQUETTE.**—Bronze. ROMAN SOLDIERS SEIZING THE SABINE WOMEN. The walls of a city in the background. Signed "IOAN. DE. CASTRO. BON." By Giov. Bernardi. Cast from an engraved crystal executed for Cardinal Ippolito de' Medici.
- 26 PLAQUETTE.**—Bronze gilt, convex. HORSEMEN, about to spear a fallen enemy. Ornament for a horse's headgear. Artist unknown. Companion to No. 22.
- 27 PLAQUETTE.**—Bronze. CUPID seated, asleep, on the ground, his r. arm resting on an altar, on which his bow and quiver are suspended. By Fra Antonio da Brescia, beginning of 16th century. (See also Case H, No. 40.)
- 28 PLAQUETTE.**—Bronze. FEMALE FIGURE moving rapidly forward towards the right, playing a lute. By *Moderno*, end of 15th century.
- 29 PLAQUETTE.**—Bronze. HERCULES STRUGGLING WITH ANTEUS. Architectural background. By *Moderno*, end of 15th century. (See also Case L, No. 43.)
- 30 PLAQUETTE.**—Bronze. ORPHEUS, standing on the l., playing a violin before Pluto, represented as a winged demon, with the feet of a bird; near him stands Eurydice. In the background two demons. By *Moderno*, end of 15th century.
- 31 PLAQUETTE.**—Bronze. DIOMED, seated on an altar, holding in one hand the Palladium, and in the other a short sword. Italian, 15th century.
- 32 PLAQUETTE.**—Bronze. AMPHITRITE, clad in a flowing robe, driving her sea-horses through the waters, and attended by Nereids, marine deities, and Cupid. By Valerio Belli, called Valerio Vicentino, 1468-1546.
- 33 PLAQUETTE.**—Bronze. A TRITON carrying a Nereid through the waves. Beside them flies a small Cupid. 15th century.

- 34 PLAQUETTE.**—Bronze. A **LION** pursued by armed men, mounted and on foot; one of the latter lies prostrate beneath him. By **Moderno**, end of 15th century.
- 35 PLAQUETTE.**—Bronze-gilt, with ornamental border; a shank attached, to hold a plume. **St. GEORGE**, on horseback, piercing the mouth of the dragon with his lance.
- 36 PLAQUETTE.**—Bronze. **PHAETHON** falling headlong to the earth, while his horses, with long manes erect, career wildly among the fragments of the chariot. By **Moderno**, end of 15th century. (See also Case K, 1 K.)
- 37 PLAQUETTE.**—Bronze, the ends arched. **HERCULES**, in the central section, strangling the Nemean lion. In the small medalion above, the **JUDGMENT OF SOLOMON** is represented; in the lower medallion, **HERCULES AND ACHELOUS**. By **Moderno**, end of 15th century. (See also Case L, No. 40.)
- 38 PLAQUETTE.**—Bronze. **PARIS**, seated to the l. under a tree, offering the apple to **Venus**. Behind her stand **Minerva** (with spear and shield) and **Juno**. **Cupid** flies over the head of **Venus**. Signed, "IO. F. F." By **Giovanni delle Corniole**, of Florence, c. 1470–1516. (See also Case L, No. 31, Case K, 1 D, and Case H, No. 22.)
- 39 PLAQUETTE.**—Bronze. **FEMALE DRIVING A BIGA**. Italian. Artist unknown.
- 40 PLAQUETTE.**—Bronze. **COMBAT BETWEEN HORSEMAN AND FOOT SOLDIER**. A horseman, armed with a spear, to the r., in contest with a warrior on foot. 15th century.
- 41 PLAQUETTE.**—Bronze. **MELEAGER**, seated on a rock, is leaning back, apparently at the point of death. At his feet lies the head of the Calydonian boar. Standing at a burning altar, and holding out a horned mask towards her son, his mother **Althæa** throws the fatal brand into the flames. By **Ulocrino**, end of 15th century.

42 PLAQUETTE.—Bronze, the figures gilt ; convex. **ARIADNE IN THE ISLE OF NAXOS.** Ariadne, seated in the midst of a Bacchanalian group, holds a large torch, turned to the ground. The surrounding figures bear aloft various emblems, or spoils of the chase, such as the heads of a bull, a boar, and a lion. To the left, a satyr carries on his shoulders a female faun. Signed, "10. F. F." By **Giovanni delle Corniole**, c. 1470–1516. (See also Case L, No. 32.)

43 PLAQUETTE.—Bronze. **VULCAN FORGING ARROWS FOR CUPID.** Vulcan, seated before an anvil, plies his hammer. In front of him is Cupid, holding two arrows, and to the r. Venus, holding a bow. On the ground a hammer and a quiver. Legend, "AMOR VINCIT OMNIA." End of 15th century. (See also Case H, No. 51.)

This plaquette has been used for the reverse of a medal of Boiardo of Reggio, dated 1490. The portrait, however, is not contemporary, but a later work, for the reverse of which the plaquette has been borrowed. The subject appears to have been taken from an engraved gem.

44 PLAQUETTE.—Bronze, high relief. **DIDO** piercing her breast with a dagger. Near her burns a funeral pile. A landscape in the background. At the foot of a tree on the l. appears the signaturo of the artist, "A. R." By **Andrea Briosco**, called **Il Riccio**, 1470–1532.

45 PLAQUETTE.—Bronze. **LUCRETIA** pointing the dagger to her breast. By **Moderno**, end of 15th century.

46 PLAQUETTE.—Bronze. **DAPHNE**, clad in a long flowing robe, flying before Apollo. Her arms are already transformed into laurels. Architectural background. End of 15th century.

47 PLAQUETTE.—Bronze gilt. **HERCULES**, standing, turned towards the right, strangling the monster Geryon. In the background, ancient ruins and mountainous landscape. By **Moderno**, end of 15th century. (See also Case L, No. 46.)

48 PLAQUETTE.—Bronze. **HORSEMEN**, one of whom relieves a suppliant. 15th century.

49 PLAQUETTE.—Bronze. **HUNTING PARTY**, in a wood. 15th century.

- 50 PLAQUETTE.**—Bronze. **LION-HUNT.** A group of mounted huntsmen, armed with clubs, are attacking with hounds a lion and lioness. By **Valerio Vicentino**, 1468–1546.
- 51 PLAQUETTE.**—Bronze. **BOY PLAYING A FLAGEOLET.** Side of a hexagonal saltcellar.
- 52 PLAQUETTE.**—Bronze, escutcheon-shaped. **ALLEGORICAL GROUP.** To the right appears an aged man, seated, breaking a rod. Below, another, kneeling, attempts to break a bundle of sticks, while a third, standing behind him, snaps a rod above his head. To the left are a group of persons leaning on a balustrade. In the sky, the moon, a star, Taurus, &c. By **Giovanni delle Corniole**.
- 53 MIRROR-CASE.**—Repoussé; silver-gilt, with traces of enamel. **VENUS AND DIANA.** Venus, accompanied by Cupid, is crowned by Victory flying above, who also gives an arrow to Diana. By **Giovanni Bernardi da Castel Bolognese**, 1496–1553.
- The same subject, with the legend “*DIGNIORI DICANDA*,” is to be found on medals of Ariosto and Lipa Ariosta, probably also executed by Bernardi. It also occurs separately as a bronze plaque.
- 54 PLAQUETTE.**—Bronze, escutcheon-shaped. **MUCIUS SCEVOLA**, surrounded by a group of horsemen, standard-bearers, and others, standing before an altar, thrusts his r. hand into the flames. By **Giovanni delle Corniole**.
- 55 PLAQUETTE.**—Bronze. **HERCULES**, kneeling, seizes the lion with both arms, and presses it against his body. 15th century.
- 56 PLAQUETTE.**—Bronze. **APOLLO** stands to the r., holding a lyre. At the feet of the god, Olympus intercedes for his master Marsyas, who sits bound to a dead tree, his arms fastened behind his back. 15th century.

An enlarged copy of the famous intaglio, said to have been used as a seal by Nero.

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TWENTIETH YEAR.

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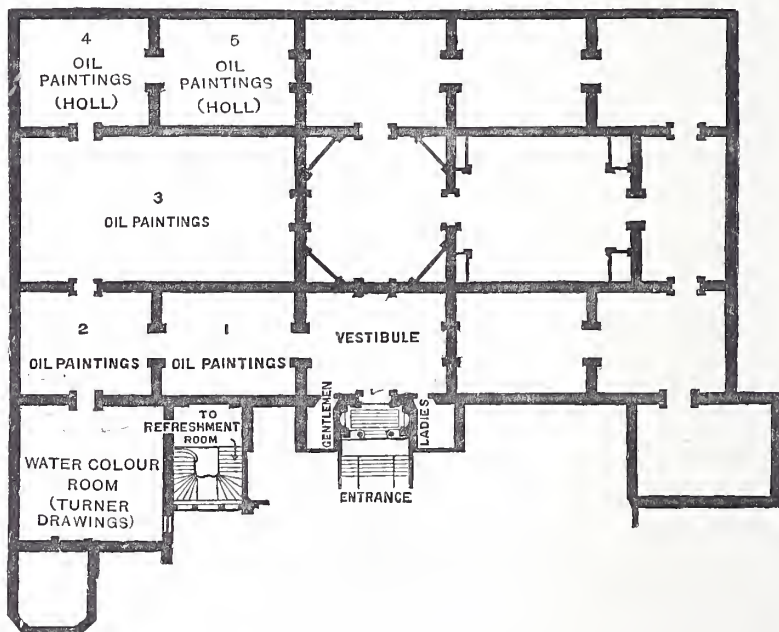
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CATALOGUE.

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The Portraits are described under four sizes :—"bust," the head and shoulders ; "half figure," to the waist ; "three-quarter figure," to the knee and below ; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used :—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-64.

LENT BY

PAINTER.

1

LADY AND DOVE.

T. HORROCKS MILLER, Esq.

Charles Robert Leslie, R.A.

Small half figure of a lady in a green dress, seated, leaning her elbows on a table, holding a dove in her hands. Canvas, 15 $\frac{3}{4}$ by 13 $\frac{1}{4}$ in. (oval).

2

SHYLOCK.

T. HORROCKS MILLER, Esq.

Gilbert Stuart Newton, R.A.

Small half figure in black dress and high-crowned black hat, with fur-lined cloak over his shoulders, and red belt, holding a key in his r. hand. Signed and dated, "G. S. Newton, 1829." Canvas, 15 by 10 $\frac{1}{2}$ in.

LENT BY

PAINTER.

3 A NEWFOUNDLAND DOG.

T. HORROCKS MILLER, ESQ.

Sir Edwin Landseer, R.A.

A dog sitting facing the spectator, with his head turned back, looking towards an open door. Panel, $13\frac{1}{2}$ by $9\frac{1}{4}$ in.

4 SIR ROGER DE COVERLEY IN CHURCH.

T. HORROCKS MILLER, ESQ.

Charles Robert Leslie, R.A.

"As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and, if he sees anybody else nodding, either wakes them himself, or sends his servant."—*Spectator*, No. 112. Canvas, 37 by $53\frac{3}{4}$ in.

Exhibited in 1857.

5 WELSH MOUNTAIN ROAD.

T. HORROCKS MILLER, ESQ.

John Linnell.

Wooded glen among mountains; in the foreground, on a road which winds through the glen, are some men with sheep and cattle; blue sky, with clouds. Signed and dated, "J. Linnell, 1846." Canvas, $19\frac{1}{4}$ by 26 in.

6 LANDSCAPE.

T. HORROCKS MILLER, ESQ.

William Mulready, R.A.

Some water in the foreground bordered by a paling, with a cottage beyond; a boy with a pitcher is coming through a gate in the paling; blue sky, with clouds. Canvas, $12\frac{1}{2}$ by 10 in.

7 CHILDREN AT PLAY.

T. HORROCKS MILLER, ESQ.

Charles Robert Leslie, R.A.

Interior of a room; four children at play. Canvas, $9\frac{1}{2}$ by $12\frac{3}{4}$ in.
Study of the picture exhibited under the above title in 1847.

8 CONTEMPLATION.

T. HORROCKS MILLER, ESQ.

Charles Robert Leslie, R.A.

Small half figure of a lady in a pink dress, standing at a table, arranging a vase of flowers. Panel, $15\frac{3}{4}$ by $13\frac{1}{2}$ in. (oval).

LENT BY

PAINTER.

9 THE HAY-FIELD.

T. HORROCKS MILLER, Esq.

David Cox.

Water seen in the r. foreground, and beyond it the hay-field, in which is a cart being loaded with hay by five men and women; other figures in the distance; cloudy sky. Signed and dated, "David Cox, 1850." Canvas, 14 by 19½ in.

10 LADY JANE GREY.

T. HORROCKS MILLER, Esq.

Charles Robert Leslie, R.A.

. . . "Most gentle, most unfortunate,
Crowned but to die; who in her chamber sate,
Musing with Plato, though the hour was flown,
And every ear and every heart was won,
And all in green array were chasing down the sun!"—*Rogers.*

Small full-length figure of a lady in a yellow dress, seated in a library, reading a book; her r. arm rests on a table beside her. Canvas, 29 by 23 in.
Exhibited in 1848.

11 THE HUFF.

T. HORROCKS MILLER, Esq.

John Phillip, R.A.

"Fye! fye! unknot that threatening, unkind brow,
And dart not scornful glances from those eyes
To wound thy lord."

View on a terrace; the foreground is occupied by numerous figures seated and standing, among which two ladies are the most conspicuous; one with her arms folded turns her back on a cavalier who is riding away on the r., while the other, with her fan to her lips, looks round at him; on a bench to the l. is seated a priest in conversation with the duenna who accompanies the ladies. Canvas, 33 by 43½ in.

Exhibited in 1859.

12 THE WOOING OF KATHARINA.—'Taming of the Shrew,'
act ii. scene 1.

T. HORROCKS MILLER, Esq.

Augustus L. Egg, R.A.

Interior of a room; Katharine and Petruchio seated on a sofa, facing the spectator; he holds a whip in his hand; she is turning away from him.
Signed and dated, "Augustus Egg, 1847." Canvas, 18 by 31 in.

Exhibited in 1847.

13 ST. JACQUES, BRUGES.

T. HORROCKS MILLER, Esq.

David Roberts, R.A.

View looking towards the high altar, at which mass is being celebrated.
Signed and dated, "David Roberts, R.A., 1856." Canvas, 32 by 26½ in.

LENT BY

PAINTER.

14

ON THE COAST OF PICARDY.

T. HORROCKS MILLER, ESQ.

Richard Parkes Bonington.

View looking along a flat shore towards the open sea; in the foreground a woman and child seated near some barrels; farther along to r. are two packhorses and numerous figures near some boats; beyond them is seen a village; blue sky, with clouds. Signed, "R. P. Bonington." Canvas, 25½ by 38 in.

15

GIVING A BITE.

T. HORROCKS MILLER, ESQ.

William Mulready, R.A.

Courtyard of a house; in the foreground are two boys, one holding an apple, the other, who wears a red cap, and carries a blue and white vessel, in the act of biting it; behind them is a woman arranging apples on the ground, which another boy is inspecting; in the background on the r. is a girl at a pump, with a child and a dog close by; trees seen through an archway behind. Panel, 30½ by 26 in.

Exhibited in 1836.

16

Portrait of A LADY.

T. HOBROCKS MILLER, ESQ.

Charles Robert Leslie, R.A.

Small half figure of a lady, leaning her head on her r. arm, which rests on a table; red curtain background. Canvas, 14 $\frac{1}{4}$ by 17 $\frac{1}{4}$ in. (oval).

17

"LE BOURGEOIS GENTILHOMME."

T. HOBROCKES MILLER, ESQ.

Charles Robert Leslie, R.A.

M. Jourdain. "Tout beau. Holà! ho! Doucement. Diantre soit la coquine!"
Nicole. Vous me dites de pousser.

M. Jourdain. Oui ; mais tu me pousses en tierce, avant que de pousser en quarte, et tu n'as pas la patience que je pare."—Act iii. scene 3.

Canvas, 24 by 38 in.

Exhibited in 1841.

18 VAN TROMP'S SHALLOP AT THE ENTRANCE OF THE
SCHELDT.

T. HORROCKS MILLER, ESQ.

J. M. W. Turner, R.A.

Open sea, with a fresh breeze blowing; in the foreground is a small boat rowed by two men, with one figure standing up and two others seated; a large barge with high poop is sailing in its wake; beyond it is a man-of-war, others in the distance, and numerous smaller craft; stormy sky.

Canvas, 35 by 47 in.

Exhibited in 1832.

LENT BY

PAINTER.

19 STERNE AND THE CHAISE-VAMPER'S WIFE.

T. HORROCKS MILLER, Esq.

Charles Robert Leslie, R.A.

"The wife of the chaise-vamper stepp'd in, I told you, to take the papillotes from off her hair,—the toilet stands still for no man,—so she jerk'd off her cap, to begin with them, as she open'd the door; in doing which, one of them fell upon the ground :—I instantly saw it was my own writing.

O Seigneur! cried I, you have got all my remarks upon your head, Madam! —*J'en suis bien mortifiée*, said she.—'Tis well, thinks I, they have stuck there,—for could they have gone deeper, they would have made such confusion in a French woman's noddle,—she had better have gone with it unfizzled to the day of eternity.

Tenez, said she :—so without any idea of the nature of my suffering she took them from her curls, and put them gravely, one by one, into my hat;—one was twisted this way,—another twisted that.—Aye! by my faith, and when they are published, quoth I,—they will be worse twisted still."

Tristram Shandy, vol. ii. chap. 38.

Canvas, 32½ by 23 in.

20 HEAD OF A RABBI.

T. HORROCKS MILLER, Esq.

William Etty, R.A.

Bust, full-face, looking down; red dress, long hair; green background.

Panel, 13 by 11½ in. (octagonal).

21 NEAR CRANBOURNE, KENT.

T. HORROCKS MILLER, Esq.

Thomas Creswick, R.A.

View looking along the course of a stream, which winds away into the far distance; thick clump of trees on the l., in the shade of which a man is sitting; in the foreground a tired wayfarer is resting with his stick and bundle lying beside him; blue sky, with clouds. Signed and dated, "T. Creswick, 1834." Canvas, 29½ by 24½ in.

Exhibited in 1834.

22 DOUBTFUL WEATHER.

T. HORROCKS MILLER, Esq.

William Collins, R.A.

View on the sea-shore; open sea on the r., cliffs on the l.; in the foreground, on a jetty, a fisherman is standing gazing up at the sky, shading his eyes with his hand; a dog stands beside him; close to the jetty is a fishing-boat, with two men in it; cloudy sky. Signed and dated on the boat, "W. Collins, 1828." Canvas, 27½ by 35½ in.

Exhibited in 1828.

LENT BY

PAINTER.

**23 PETER THE GREAT SEES CATHERINE, HIS FUTURE
EMPRESS, FOR THE FIRST TIME.**

T. HORROCKS MILLER, Esq.

Augustus L. Egg, R.A.

Interior of a tent; Peter the Great seated at a table, with maps in front of him; an aide-de-camp stands beside him; seated at the other end of the table are two officers, to whom Catherine, in peasant dress, is bringing refreshments; a sentry stands outside; buildings of a town seen in the distance. Signed and dated, "Augustus Egg, 1850." Canvas, 31 by 47½ in. Exhibited in 1850.

24**A DUTCH CALM.**

T. HORROCKS MILLER, Esq.

Edward William Cooke, R.A.

Mouth of a river, with boats and shipping; in the l. foreground is a small boat with a man punting, and another seated; beyond it is a barge with sails set; other barges beyond; houses of a town seen in r. distance; cloudy sky. Signed and dated, "E. W. Cooke, 1849." Canvas, 17½ by 35½ in. Exhibited in 1849.

25**LANCASTER SANDS.**

T. HORROCKS MILLER, Esq.

David Cox.

View across the sands; a party of men and women on foot and on horseback, and some in a cart advancing across them; blue sky, with clouds. Signed and dated, "David Cox, 1809." Canvas, 13 by 17½ in.

26**"THE STRICKEN DEER."**

T. HORROCKS MILLER, Esq.

Augustus L. Egg, R.A.

"Come, rest in this bosom, my own stricken deer;
Though the herd have fled from thee, thy home is still here.
Here still is the music that no cloud can o'ercast,
And a heart and a hand all thy own till the last.

Oh, what was love made for, if 'tis not the same
Through joy and through torment, through glory and shame?
I know not, I ask not, if guilt's in that heart,
I but know that I love thee, whatever thou art.

Thou hast call'd me thy angel in moments of bliss,
And thy angel I'll be 'mid the horrors of this,—
Through the furnace, unshrinking, thy steps to pursue,
And shield thee, or save thee, or perish there too."—*Irish Melodies.*

Interior of a prison cell; a man and woman, the former with his hands manacled, and hiding his face on his r. arm, standing in the cell, taking leave of one another. Canvas, 35½ by 27½ in. Exhibited in 1855.

LENT BY

PAINTER.

27

JACOB AND RACHEL.

T. HORROCKS MILLER, Esq.

William Dyce, R.A.

Two small three-quarter figures of Jacob and Rachel meeting at the well; sheep and rocky landscape behind. Signed and dated, "W. D. (connected), 1857." Canvas, 19½ by 26 in.

28

THE BATHER.

T. HORROCKS MILLER, Esq.

William Etty, R.A.

Nude figure of a female stepping down into a pool, at the edge of which is a clump of trees; cloudy sky. Canvas, 26 by 20½ in.

29

THE CORAL-FINDER: Venus and her youthful satellites
arriving at the Isle of Paphos.

T. HORROCKS MILLER, Esq.

William Etty, R.A.

In the foreground a gilded barge is floating on the sea; in the stern reclines the almost nude figure of Venus with her arm round the neck of Cupid who is steering; in the prow are two other female figures; in the centre of the boat is a boy punting; swimming beside the boat are two females, one of whom is holding up a piece of red coral in her hand; in the l. background are mountains with a temple on their summit; in the sky a cupid scatters flowers on the group. Canvas, 28½ by 38 in.

Exhibited in 1820.

30

THE BOUQUET.

T. HORROCKS MILLER, Esq.

John Frederick Lewis, R.A.

Small full-length figure of a lady in a rich figured dress, standing in a garden, with a bouquet in her l. hand. Signed and dated, "J. F. L. (connected), 1857." Panel, 12 by 7½.

31 AN ARMENIAN LADY, CAIRO—THE LOVE MISSIVE.

T. HORROCKS MILLER, Esq.

John Frederick Lewis, R.A.

"The token-flowers that tell
What words can never speak so well."—*Byron*.

Small full-length figure of a lady in Oriental costume, reclining on cushions near an open window, through which is seen a garden with palms, and the Nile and buildings in the distance. Signed and dated, "J. F. Lewis, 1854." Panel, 18 by 14 in.

Exhibited in 1855.

- | LENT BY | PAINTER. |
|--|--------------------------------------|
| 32 | THE COFFEE-BEARER. |
| T. HORROCKS MILLER, Esq. | John Frederick Lewis, R.A. |
| Small full-length figure of a girl in Oriental dress, standing in a doorway, holding a tray with some coffee-cups upon it; through the doorway is seen a garden, and the minaret of a mosque in the distance. Signed and dated, "J. F. L. (connected), 1857." Panel, 12 by 7½ in. | |
| 33 | SCENE FROM 'RODERICK RANDOM.' |
| T. HORROCKS MILLER, Esq. | Charles Robert Leslie, R.A. |
| Represents the reading of the will in chap. iv. Canvas, 19 by 26½ in. Study of the picture exhibited under the above title in 1846. | |
| 34 | BYRON'S EARLY LOVE. |
| T. HORROCKS MILLER, Esq. | Edward Matthew Ward, R.A. |
| "A dream of Annesley Hall." | |
| The poet is seen standing in the moonlight, gazing in at an open window at a ball-room crowded with figures, among whom Miss Chaworth is conspicuous. Signed and dated, "E. M. Ward, 1855." Canvas, 24 by 20 in. Exhibited in 1856. | |
| 35 | WEST'S FIRST EFFORT IN ART. |
| T. HORROCKS MILLER, Esq. | Edward Matthew Ward, R.A. |
| Interior of a room; West, as a boy, on his knees, sketching a baby asleep in a cot; various figures seen through an open door. Signed and dated, "E. M. Ward, 1840." Canvas, 15½ by 18½ in. | |
| 36 | WINDSOR FOREST. |
| T. HORROCKS MILLER, Esq. | John Linnell. |
| View looking through an open glade in the forest; near a trunk, at the foot of a large tree, are seated three men, one with a red cap; farther off on the l. a group of woodcutters at work; blue sky, with clouds. Signed and dated, "J. Linnell, 1837." Canvas, 19½ by 30 in. Exhibited in 1837. | |
| 37 | ABBOTSFORD DOGS. |
| T. HORROCKS MILLER, Esq. | Sir Edwin Landseer, R.A. |
| A deer-hound lying on a skin rug; a puppy is biting its tail; on a torn envelope, on the floor, is written, "Sir Walter Scott, Bart., Abbotsford; on the wall behind hangs a halberd. Canvas, 16 by 24 in. | |

LENT BY

PAINTER.

38

BUYING FISH.

T. HORROCKS MILLER, Esq.

William Collins, R.A.

View on the sea-shore; in the foreground, in front of some cottages at the foot of a cliff, a fisherman is selling fish to a woman who stands in front of him; at his side a girl is holding a child; at the door of a cottage stands a horse and cart; on the sands to the r. are two fishing-boats, near which are some figures; open sea in the distance; blue sky, with clouds. Dated on the doorway, 1826. Canvas, 33½ by 46 in.
Exhibited in 1827.

39

A COTTAGE INTERIOR.

T. HORROCKS MILLER, Esq.

Thomas Webster, R.A.

Seated on either side of a large fire-place are an old woman knitting and a boy eating with a bowl on his knees; various kitchen utensils, &c., are scattered about the room. Canvas, 13½ by 18 in.

40

A LANDSCAPE.

T. HORROCKS MILLER, Esq.

Thomas Creswick, R.A.

A rocky pool overhung by trees; a stream is seen running into it in the middle distance; blue sky, with clouds. Signed, "T. C." (connected). Canvas, 21½ by 27½ in.

41

SLENDER, WITH THE ASSISTANCE OF SHALLOW,
COURTING ANNE PAGE.

T. HORROCKS MILLER, Esq.

Charles Robert Leslie, R.A.

Shallow—"Mistress Anne, my cousin loves you."

'Merry Wives of Windsor,' act iii. sc. 4.

Panel, 14½ by 18½ in.

Study of the picture exhibited under the above title in 1825.

42

GIRL AT A SPRING.

T. HORROCKS MILLER, Esq.

Paul Falconer Poole, R.A.

Small full-length figure of a girl in a red dress, with bare feet and neck, standing leaning against a railing, with a water-pitcher beside her; cloudy sky. Canvas, 23½ by 19½ in.

43

HASTINGS COAST.

T. HORROCKS MILLER, Esq.

John Linnell.

View on the sea-shore, with numerous fishing-boats and figures in the foreground; other figures at the water's edge beyond; stormy sky. Signed and dated, "J. Linnell f., 1837." Canvas, 22 by 27 in.

LENT BY

PAINTER.

44

KENSINGTON GRAVEL-PITS.

T. HORROCKS MILLER, Esq.

John Linnell.

The gravel-pits in the foreground ; numerous figures at work ; a cart and two horses seen going along the road ; houses and trees on the l. ; end of a wooden hut seen on the extreme r. ; blue sky, with clouds. Signed, "J. Linnell." Canvas, 28 by 41 in.

45

HUNT THE SLIPPER AT NEIGHBOUR FLAMBOROUGH'S:
UNEXPECTED VISIT OF THE FINE LADIES.

T. HORROCKS MILLER, Esq.

Daniel Maclise, R.A.

"Michaelmas eve happening on the next day, we were invited to burn nuts, and play tricks at neighbour Flamborough's. . . .

Last of all they sat down to hunt the slipper. . . .

It was in this manner that my eldest daughter was hemmed in, and thumped about, all blowzed, in spirits, and bawling for fair play, with a voice that might deafen a ballad singer, when, confusion on confusion ! who should enter the room but our two great acquaintances from town, Lady Blarney and Miss Carolina Wilhelmina Amelia Skeggs ! . . .

Death ! to be seen by ladies of such high breeding in such vulgar attitudes !" — '*Vicar of Wakefield*,' chap. xi.

Canvas, 36 by 54 in.

Exhibited in 1841.

46

LANDSCAPE.

T. HORROCKS MILLER, Esq.

Copley Fielding.

View looking along a wooded valley ; in the foreground figures, and cattle being watered ; a thick clump of trees rises on the r. ; blue sky, with clouds. Canvas, 13½ by 17 in.

47

NYMPH AND YOUNG FAUN DANCING.

T. HORROCKS MILLER, Esq.

William Etty, R.A.

Small full-length figure of a nymph, draped in a red robe and a leopard skin, dancing and playing a tambourine, accompanied by a faun, also dancing and playing cymbals ; two other figures reclining on the ground in the distance ; blue sky. Panel, 27 by 20 in.

Painted in 1835.

48

THE PURCHASED FLOCK.

T. HORROCKS MILLER, Esq.

John Linnell.

View looking along a valley, bounded on either side by wooded hills, and intersected by a river ; in the foreground a man on horseback is driving a flock of sheep along a road ; a cow is following ; beside him is a girl with a piteher on her head ; farther off along the road is seen a man on horseback ; blue sky, with clouds. Signed, "J. Linnell." Panel, 16 by 26 in.

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- | | | |
|---------|--|----------|
| LENT BY | | PAINTER. |
|---------|--|----------|
- 49** **QUILLEBŒUF.**
- T. HORROCKS MILLER, ESQ.** **J. M. W. Turner, R.A.**
- Stormy sea beating up against the walls of the town, seen in the middle distance; numerous figures on the ramparts; vessels in the harbour to the l.; stormy sky lit up by the setting sun, which shines full on the church and other buildings beyond it. Canvas, 35½ by 47½ in.
-
- 50** **THE WOLF-SLAYER.**
- T. HORROCKS MILLER, ESQ.** **Richard Ansdell, R.A.**
- A fight between a stag and a wolf at the edge of a pool on a rocky hill-side; the wolf is pinned against a rock by the horns of the stag; two wolves seen beyond. Signed and dated, "R. Ansdell, 1849." Canvas, 23½ by 36 in.
- Exhibited in 1849.
-
- 51** **MOTHER AND CHILD.**
- T. HORROCKS MILLER, ESQ.** **Charles Robert Leslie, R.A.**
- Interior of a room; small full-length figure of a lady in a black dress; her l. arm round a child in a red cap, whom she is teaching to read. Canvas, 28 by 22½ in.
- Exhibited in 1846.
-
- 52** **SCOTCH GAME.**
- T. HORROCKS MILLER, ESQ.** **Sir Edwin Landseer, R.A.**
- Game laid out on a wooded bank, consisting of black game, grouse, ptarmigan, snipe, woodcock, and golden plover. Panel, 17½ by 23¾ in.
-
- 53** **SCENE FROM 'THE VICAR OF WAKEFIELD.'**
- T. HORROCKS MILLER, ESQ.** **Charles Robert Leslie, R.A.**
- "'Virtue, my dear Lady Blarney, virtue is worth any price; but where is that to be found?' Fudge!"—Chap. xi.
- Canvas, 36½ by 53¼ in.
- Exhibited in 1843.
-
- 54** **THE WINDMILL.**
- T. HORROCKS MILLER, ESQ.** **John Linnell.**
- View over a wooded and hilly country, with a pool in the foreground, in which cattle are standing; two figures and a dog at the water's edge on the r.; the windmill on rising ground, beyond the pool; stormy sky. Signed, "J. Linnell." Canvas, 14½ by 19 in.

LENT BY

PAINTER.

**55 GREAT CANNON, FORMERLY BELONGING TO THE KNIGHTS
TEMPLAR, RHODES.****T. HORROCKS MILLER, Esq.****William John Müller.**

View inside the battlements; two figures, one seated, smoking, the other standing with a spear in his hand, near two guns; a bit of the sea is visible through the nearest embrasure. Signed and dated, "W. Müller, 1845." Panel, 14 by 21 in.

Exhibited in 1845.

56 DEAD CALM: SUNSET AT THE BIGHT OF EXMOUTH.**T. HORROCKS MILLER, Esq.****Francis Danby, A.R.A.**

View looking across the water towards the town; two ships in the centre of the tideway, and boats and other shipping near; strong light on the ships and buildings. Signed and dated, "F. Danby, 1855." Canvas, 29½ by 41½ in.

Exhibited in 1855.

57**HAFED, a Deer-hound.****T. HORROCKS MILLER, Esq.****Sir Edwin Landseer, R.A.**

Head of a deer-hound looking to l.: grey background. Panel, 17¼ by 23 in.

58**THE MAID AND THE MAGPIE.****T. HORROCKS MILLER, Esq.****Paul Falconer Poole, R.A.**

Small three-quarter figure of a girl in a red bodice, leaning back against a bank, holding up a magpie which perches on her r. hand; blue sky, with clouds. Signed and dated, "P. F. P.—'51." Canvas, 24 by 24 in. (circular).

59**STUDY FOR A HEAD OF DON QUIXOTE.****T. HORROCKS MILLER, Esq.****Charles Robert Leslie, R.A.**

Small bust, nearly full-face, looking down, with brown cloak over the shoulders; dark background. Panel, 9¾ by 6¾ in.

Exhibited in 1827.

60**A RIVER SCENE: PICARDY.****T. HORROCKS MILLER, Esq.****Richard Parkes Bonington.**

View looking along a river, on which are numerous barges, some of them sailing; windmill on the r.; sunlit sky. Canvas, 17 by 22 in.

LENT BY

PAINTER.

61 QUEEN ELIZABETH DISCOVERS SHE IS NO LONGER YOUNG.**T. HORROCKS MILLER, Esq.****Augustus L. Egg, R.A.**

"In the melancholy of her sickness she desired to see a true looking-glass, into which she had not looked for twenty years."

The scene is in the Queen's bed-chamber; she is seated beside the bed, clutching the coverlet, and turning away from the glass, which one of her ladies holds up, while another draws back the curtain; two other ladies in the background; three gentlemen on the r., introduced by a chamberlain. Signed, "Augustus Egg." Canvas, 48 by 71½ in.

Exhibited in 1848.

62**A RACE.****T. HORROCKS MILLER, Esq.****Thomas Webster, R.A.**

Two boys racing on all fours, each with a child on his back; dog barking beside them; farther off on the common are some boys playing cricket; cloudy sky. Signed and dated, "T. Webster (T. and W. connected), 1854."

Panel, 18 by 36 in.

Exhibited in 1855.

63**DRIVING SHEEP.****T. HORROCKS MILLER, Esq.****John Linnell.**

View looking down a road with wooded banks on each side; two men, one on horseback, are driving a flock of sheep along the road; undulating country beyond; blue sky, with clouds. Signed and dated, "J. Linnell, 185-." Panel, 18 by 23½ in.

64**A STUDY.****T. HORROCKS MILLER, Esq.****Richard Parkes Bonington.**

Small full-length figure of a lady in a green dress, seated beside a table, on which she leans her arm; red curtain background. Canvas, 13½ by 10½ in.

GALLERY No. II.

OIL PAINTINGS—65-134.

- | LENT BY | PAINTER. |
|---|--------------------------------------|
| 65 | INTERIOR OF A COTTAGE. |
| SIR RICHARD WALLACE, BART. | L. Boursse. |
| <p>On the l. a woman in a white cap is seated in front of a fire, watching a pot which hangs by a chain over it; a broom lies on the floor beside her; on the r. is a child asleep in a cradle near a table, on which is a jug and flask; behind is a bed. Signed and dated, "L. Boursse, 1656." Canvas, 20 by 22½ in.</p> | |
| 66 | STILL-LIFE. |
| F. C. PAWLE, ESQ. | Johann David de Heem. |
| <p>A table covered with a green cloth, on which are grapes, various kinds of fruit, an oyster on a metal dish, crayfish, and a glass with some wine in it. Signed, "J. De Heem." Panel, 15 by 22½ in.</p> | |
| 67 | CATTLE ON A BANK, SHEEP, &c. |
| THE EARL OF WEMYSS. | Adrian Van de Velde. |
| <p>A high bank, on which are two cattle, one standing up, the other lying down, and two sheep lying down; on a knoll beyond them an old man is standing; blue sky, with clouds. Panel, 9¾ by 11 in.</p> | |
| 68 | CANAL SCENE, WITH FIGURES AND BOATS. |
| HON. W. AND MRS. MASSEY-MAINWARING. | Gerrit Berkheyde. |
| <p>A canal, with numerous boats, occupies the foreground; on the l. are a number of people gathered together under the trees at the water's edge; beyond them, houses of a street are seen through the trees, and a large and lofty building is seen on the r.; the canal is spanned by a bridge in the middle distance; blue sky, with clouds. Panel, 11½ by 17¼ in.</p> | |

LENT BY

PAINTER.

69

GRACE BEFORE MEAT.

THE DUKE OF RUTLAND.

Jan Steen.

Interior of a room; six small figures of a man and his family about to begin a repast, preparatory to which grace is being said; the father of the family sits on the r., with his cap on his lap, and hands clasped; his dog looks up at him; on the far side of the table his wife is instructing a child; the eldest daughter sits with her back to the spectator; on the l. a servant brings in a dish of vegetables; beyond her is seen a boy holding his cap before his face; a basket of bread and a jug are on the floor to l.; a bell in a frame hangs from the ceiling over the table. Signed over the fireplace on r., "J. Steen" (J & S connected). Canvas, 39 by 33½ in.

70

LANDSCAPE.

THE EARL OF WEMYSS.

Hobbema.

View of a water-mill seen on the l. among trees by the side of a stream which flows towards the spectator; a road winding from the r. among the trees comes down to the stream in the foreground, where a man and woman stand at the water's edge, with a cow and goats near them; other houses and figures are seen among the trees; a dog is swimming across the stream; blue sky, with clouds. Canvas, 38½ by 50 in.

71

CANAL, WITH FIGURES.

HON. W. AND MRS. MASSEY-MAINWARING.

Wouverman.

View on the bank of a canal; on the l. is seen the forepart of a barge with a man and a boy on board; near it a man with a sack on his back; close by in the foreground is a horse, which a boy is about to attach to the tow-ropes; beyond are a gentleman and lady advancing on horseback; a boy runs beside them holding out his hat; two boys about to bathe sit on the bank; buildings on the other side; blue sky, with clouds. Panel, 12 by 16 in.

72

MEN SMOKING.

THE EARL OF WEMYSS.

David Teniers.

Interior of a cottage; a man in a blue jacket and fur cap, seated at a table, smoking, with his pipe in one hand and a jug in the other; another man behind him is filling his pipe; an old woman coming through a door in the background brings a glass. Signed, "D. Teniers." Panel, 9½ by 13¼ in.

LENT BY

PAINTER.

73 PRINCE HENRY FREDERICK AT THE SIEGE OF BRED.**THE EARL OF NORTHBROOK.****Albert Cuyp.**

View of the surrounding country of Breda, with the buildings of the town in the distance; in the r. foreground is the Prince mounted on a bay horse, and followed by two officers on horseback; on the l. are a number of men near some tents, and in front of them four men carrying a bier on their shoulders; cloudy sky. Panel, 12 by 16½ in.

74**WOMAN PLAYING THE GUITAR.****S. H. FRASER, ESQ.****Dirk Hals.**

Small three-quarter figure of a woman in a green dress and wide lace ruff and cuffs, seated to l., playing a guitar; grey background. Panel, 10 by 7¾ in.

75**A SEAPORT.****THE EARL OF WEMYSS.****William Van de Velde.**

View of a seaport with numerous fishing smacks and other craft; a six-oared barge crowded with figures is passing across in front; on the l. is a jetty on which are some figures, with numerous boats moored beside it; blue sky, with clouds. Canvas, 25 by 32 in.

76**Portrait of A GENTLEMAN.****JUDGE SNAGGE.****Cornelius Jansen.**

Half figure to r., nearly full-face; black cloak, white collar, holding his gloves in his l. hand; long fair hair; grey background. Canvas, 30 by 24 in.

77**Portrait of THE PAINTER.****THE EARL OF NORTHBROOK.****Jan Steen.**

B. at Leyden, 1626; d. at Leyden, 1679.

Small full-length figure, seated on a chair, playing a mandolin and apparently singing; he is dressed in greenish doublet and hose, with reddish brown cloak; metal jug and books on a table beside him; curtain behind. Signed, "J. Steen" (J & S connected). Panel, 22 by 16½ in.

LENT BY

PAINTER.

78

"SO WIE DIE ALTEN SUNGEN
SO PFEIFFEN AUCH DIE JUNGEN."

THE EARL OF WEMYSS.

Jacob Jordaens.

One of the painter's many illustrations of this proverb. Round a well-furnished table are seated a number of persons eating and drinking; on the l., a woman with a glass in her hand, and a child on her knee blowing a whistle, leans towards an old woman next her, who is singing from a paper which she holds; beyond her again is another child blowing a whistle; then comes an old man with a jug in his hand, who also appears to be singing; behind is a man playing a pipe, and another man pointing to a bird-cage in his hand; on a screen in the background is perched an owl; and in the foreground, near a chair on which is some fruit, a dog is seen coming from under the table. Canvas, 57½ by 84 in.

79

RIVER SCENE.

THE EARL OF WEMYSS.

Albert Cuyp.

View on the river Maas; on the l., on a jetty in front of an inn, shaded by large trees, are a number of people about to embark on board some boats, while in the immediate foreground is a man in a boat, mending his nets; on the r. are seen numerous ships, some of them men-of-war, firing salutes; and in the foreground two men in a small boat, setting a net; blue sky, with clouds. Panel, 32½ by 59 in.

80

THE DOCTOR.

THE EARL OF NORTHBROOK.

Jan Steen.

Interior of a room; in the centre is the doctor in black, bending forward, writing at a table; the patient, a young woman, lies in bed on the r., and her mother stands by looking up in the doctor's face; at the table is a boy holding a syringe in his hand, and behind him stands a man; over a doorway is the figure of a cupid, and on the wall a picture of two lovers. Signed, on a piece of paper on the floor, "J. Steen" (J and S connected). Panel, 24 by 19½ in.

81

LANDSCAPE: VIEW NEAR DORDRECHT.

THE EARL OF NORTHBROOK.

Albert Cuyp.

View looking along the river; on the r. several fishing-vessels, with their sails up, are lying near the shore; in front of them is a small sailing-boat with two men in it; another boat on the l. is crowded with people sitting and standing up; fleet of fishing boats sailing away into the distance; low shore fringed with bushes seen on the r.; sunrise. Panel, 28 by 35 in.

LENT BY

PAINTER.

82

Portrait of A LADY.

SAMUEL S. JOSEPH, Esq.

Cornelius Jansen.

Half figure of a lady standing to l., nearly full-face, in a square-cut black dress, with wide sleeves, turned back with white lace; grey background. Signed and dated, "Cornelius Jansen van Ceulen fecit, 1655." Canvas, 38 by 31 in.

83

LA CASCADE.

ALFRED DE ROTHSCHILD, Esq.

Antoine Watteau.

In a garden, shaded by tall trees, a lady in a yellow dress is standing with a gentleman beside a large marble fountain composed of dolphins supporting a basin, on which three boys are holding a goat, from whose mouth the water is flowing; another couple is half hidden by the foliage. Canvas, 27 by 23 in.

84

SPRING.

ALFRED DE ROTHSCHILD, Esq.

Nicolas Lancret.

Group of three small figures standing beside a fountain; a youth in the centre, with a spade in his r. hand, has his l. arm round the shoulders of a girl, who holds a basket of bright-coloured flowers; near them is a girl watering flowers and looking at the other two. Panel, 11 by 14 in.

85 SHEPHERD TEACHING A SHEPHERDESS TO PLAY ON THE PIPE.

THE EARL OF NORTHBROOK.

Claude.

The banks of a wide river with wooded cliffs on the r., at the base of which is a water-mill with a round tower; to the l. is a large cluster of trees and bushes; on a bank in the foreground a shepherd is teaching a shepherdess to play on a pipe; goats, sheep, and a cow browse near them; wooded valley and hills in the distance; blue sky, with clouds. Canvas 20 by 27 in.

86

HEUREUX ÂGE.

ALFRED DE ROTHSCHILD, Esq.

Antoine Watteau.

In the centre of the picture a little boy is sitting on a low stone wall; on the r. a little girl stands holding a bat under her arm, and another little girl sits on the grass to the l. with folded hands; two other children are behind the wall. Panel, 7½ by 9½ in.

LENT BY

PAINTER.

87**PASTORAL GROUP.**

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

Two ladies and a gentleman seated on a terrace in a garden under the shade of thick overhanging trees; one of the ladies is pushing away Harlequin, who endeavours to embrace her; in the centre behind them stands Pierrot: seated on the ground at their feet are two ladies, and a man playing a guitar; on the right is a fountain. Canvas, 36½ by 33 in.

88**SHEPHERD PLAYING ON A PIPE.**

THE EARL OF NORTHBROOK.

Claude.

View over a wooded valley intersected by a winding river, which is crossed in the middle distance by a bridge; on the r. is a wooded height crowned with the ruins of a castle; hills in the distance; large trees on the l., and near them, in the foreground, is seated a shepherd playing on a pipe, with his goats round him; sunset sky. Canvas, 21 by 27 in.

89**PASTORAL SCENE.**

SIR RICHARD WALLACE, BART.

Antoine Watteau.

Group of seven persons at the end of a glade under the shadow of high trees; on the l. is a lady seated with a dog on her lap, and near her Pierrot is trying to embrace another lady; seated on the ground are two other ladies, one with her arm round the neck of a gentleman who reclines beside her; a youth playing the guitar stands on the r. Canvas, 23 by 21½ in.

90**WINTER.**

ALFRED DE ROTHSCHILD, ESQ.

Nicolas Lancret.

In the centre of the picture a young man skating; behind him a lady is having her skates put on by a youth; a house is seen through the trees beyond. Panel 10½ by 14 in.

91**THE GARDEN PARTY.**

SIR RICHARD WALLACE, BART.

Antoine Watteau.

View of a wooded park with numerous figures scattered in groups among the trees; in the immediate foreground is a group of three ladies and two gentlemen reclining on the turf; one lady is distributing flowers from a basket; another gentleman stands near them on the r.; on the l. are two children playing with a dog; musicians and dancers beyond. Canvas, 50 by 75 in.

LENT BY

PAINTER.

92

THE BROKEN NECKLACE.

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

Interior of a room, in which is seen a lady in bed, and her husband tying a bracelet round her arm; on the other side of the bed is a female threading pearls; while near the bed a servant is on her knees picking up some beads, which a dog is playing with. Copper, $10\frac{1}{2}$ by $13\frac{1}{2}$ in.

93

GARDEN PARTY IN THE CHAMPS ÉLYSÉES.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

View of a wooded park, with numerous figures scattered in groups among the trees; in the immediate foreground is a group of four ladies seated on the ground; near them stands a gentleman, while to the l. are three children sitting also on the turf; other groups in the background. 12 by $16\frac{1}{2}$ in.

94

MASQUERADE.

THE EARL OF NORTHBROOK.

Antoine Watteau.

Group of small figures; Pierrot in front and Harlequin behind him; figures of two men and a woman in the background; one looking round a red curtain. Panel, $7\frac{1}{4}$ by 9 in.

95

GILLES AND HIS FAMILY.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

Group of five figures; Gilles as Pierrot in the centre, playing a guitar; architectural background. Panel, $10\frac{1}{4}$ by 8 in.

96

LANDSCAPE.

THE EARL OF WEMYSS.

Claude.

On the r. in the foreground is a circular temple approached by a flight of steps, on which are some figures; other figures are seen at the foot of a large tree to the l. of the temple; in the middle distance is a bridge, with cattle and sheep crossing it; buildings of a town on a promontory beyond, and open sea in the distance, with an island on the horizon; blue sky, with clouds. Canvas, 49 by $68\frac{1}{2}$ in.

97

THE MUSIC PARTY.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

A group of people on a terrace, consisting of two ladies seated, two men behind, one seated and one standing, and two children near them, one playing with a dog; a man stands in front with one foot on a chair,

LENT BY

PAINTER.

tuning a guitar; a violoneello and some music lie beside him; on the r. is a black boy taking a bottle out of a wine-cooler; beyond the musician a dog lies on the floor; other figures are seen on a lower terrace in the middle distance, with the buildings of a town beyond. Canvas, 26 by 36½ in.

98

THE MUSIC LESSON.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

Small three-quarter figure of a lady seated, turning over a music-book; in front of her stands a man tuning a mandolin; behind her is another man, and two children are standing at her knee. Panel, 7½ by 9.

99

HARLEQUIN AND COLUMBINE.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

Harlequin and Columbine seated on a grassy bank, near a statue, beneath overhanging foliage; behind them a group of ladies and gentlemen. Panel, 13½ by 10¼ in.

100

LA SÉRÉNADE ITALIENNE.

ALFRED DE ROTHSCHILD, Esq.

Antoine Watteau.

A group of six figures; a lady seated on a bench under the shade of some trees, is listening to Pierrot, who is seated beside her playing a guitar; behind them are three other figures, one playing a tambourine; another man looks on from behind; a small dog seen beside the lady on the l. Panel, 13¾ by 10¾ in.

101

LA DANSEUSE: Portrait of MDLLE. CAMARGO.

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

Marie Anne Cuppi, called Camargo after her maternal grandmother; b. 1710; d. 1770.

Voltaire thus sang her praises and those of another celebrated dancer of the time, Mlle. Sallé:—

“ Ah ! Camargo, que vous êtes brillante !
 Mais que Sallé, grands dieux ! est ravissante !
 Que vos pas sont légers, et que les siens sont doux !
 Elle est inimitable, et vous toujours nouvelle ;
 Les Nymphes sautent comme vous,
 Et les Grâces dansent comme elle.”

Small full-length figure in a white dress, ornamented with wreaths of flowers, dancing in a garden to the music of a band, which is playing on the r.; on the l., a youth playing a pipe, and beating a drum. Canvas, 16 by 21½ in.

LENT BY
102

LE RENDEZ-VOUS DE CHASSE.

PAINTER.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

An open glade in a forest; in the centre of the foreground two ladies and two gentlemen seated on the ground, and near them two boys, each holding a gun, and some dogs; near them on the r. a gentleman is helping a lady to dismount from her horse; a groom stands on the other side, and another horse is tied to a tree; behind them a man with a gun leans against a tree; other figures beyond; blue sky, with clouds. Canvas, 50 by 75 in.

103

HÉLOÏSE.

BARON FERDINAND DE ROTHSCHILD.

Jean Baptiste Greuze.

Small bust to r. of a young girl, looking up; her hands are clasped, and her l. arm rests on a letter which lies on the corner of a table; blue gown with high white frill; dark background. Panel, 17½ by 15½ in.

104

GROUP OF BATHERS.

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

A group of female figures bathing in a pool on the r. under the shade of overhanging trees; another female figure seated on a bank, undressing; a dog lies at her feet. Canvas, 9¾ by 13 in.

105

GROUP WITH DANCERS.

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

Group of ladies and gentlemen seated and standing in a garden, near a flight of steps, watching a girl in a red skirt and black bodice, dancing with a man in a yellow dress; a man seated on the ground to the r. is playing on a pipe. Copper, 12½ by 15¾ in.

106

A PORT ON THE MEDITERRANEAN.

SIR RICHARD WALLACE, BART.

Claude.

View looking across a bay; on the l. is a ruined gateway, with a landing-place in front of it, on which are some figures; near it are some sailing-vessels, and on the r. is seen the prow of a large ship; on the shore in the foreground are two men and a woman; in the distance is a large ship, with flags; and the buildings of a town at the foot of a hill are seen beyond it; sunset sky. Canvas, 16½ by 21 in.

LENT BY
107

L'ACCORDEE DU VILLAGE.

PAINTER.

ALFRED DE ROTHSCHILD, Esq.

Antoine Watteau.

In the centre of the picture the bride and bridegroom are seated beneath some high trees, in front of a red cloth, with a crown suspended over the bride; on a table before them, at which a lawyer sits with pen in hand, is the marriage contract; a number of people are grouped around them, some of whom are dancing; two men are playing instruments on the r.; the buildings of a castle seen on high ground behind the trees; other buildings in the distance. Canvas, 21 by 26½ in.

108

THE TOILET.

SIR RICHARD WALLACE, BART.

Antoine Watteau.

An undraped figure of a female seated on the edge of a bed, her l. arm raised above her head in the act of putting on a garment; behind her, between the curtains of the bed, is seen a maid holding some clothes; a dog lies on the bed. Canvas, 18 by 14¾ in. (oval).

109

A BACCHANTE.

THE EARL OF WEMYSS.

Jean Baptiste Greuze.

Small bust to l., looking at the spectator, her head turned over the l. shoulder, of a girl crowned with vine leaves; her shoulders and r. breast exposed; dark background. Canvas, 15½ by 12½ in.

110

THE BIRD-CATCHER.

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

Group of men and women under the trees watching a man drawing a net to catch some birds; another man is standing behind a tree using a decoy-pipe; a cage is on the ground near them; distant view over a plain on the l. Copper, 12¾ by 15¾ in.

111

HARLEQUIN AND PUNCH.

SIR RICHARD WALLACE, BART.

Nicolas Lancret.

Harlequin and Columbine seated on a bench; Punch dancing in front of them; three children in the background; overhanging foliage with blue sky seen between the trees. Canvas, 11 by 14 in.

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| <p>LENT BY</p> <p>112</p> <p>SIR RICHARD WALLACE, BART.</p> | <p>LANDSCAPE.</p> <p>Hobbema.</p> <p>Wooded landscape, through the centre of which winds a road; along it, two figures advancing towards the spectator, are walking through a stream which flows across; on the r., another man crosses the stream by a bridge; other figures on the road and near a cottage among the trees; distant landscape seen through the trees; blue sky, flecked with clouds. Signed on a rail in the foreground, "M. Hobbema." Panel, 20½ by 26½ in.</p> | <p>PAINTER.</p> |
| <p>113</p> <p>THE EARL OF WEMYSS.</p> | <p>A HUNTING PARTY.</p> <p>Wouverman.</p> <p>On a knoll in the foreground are a man in a red cloak and a lady in a blue habit, dismounted, standing beside their horses, which are held by an attendant; near them stands another attendant with dogs, and on the r. is a man on horseback, with a horn, and a youth with dogs and gun; lying down at the edge of the knoll is a youth watching some of the party coming across a stream on the l.; a château seen among trees on high ground to the l. Panel, 24 by 35 in.</p> | |
| <p>114</p> <p>SIR RICHARD WALLACE, BART.</p> | <p>SKATING SCENE.¹</p> <p>Aart van der Neer.</p> <p>View looking along a frozen canal, with trees and houses on each side, stretching away into the distance towards the setting sun; numerous figures skating, sledging, and standing on the ice; on the bank in the l. foreground, two men, one in a red cloak, are talking to a lady at the foot of a signal-post; on the r., a man in a red coat drives two ladies in a sleigh, standing behind on the runners; church-tower on the l. bank; cloudy sky. Signed, "A. V." (connected) "D. N." (connected). Canvas, 21 by 26½ in.</p> | |
| <p>115</p> <p>THE EARL OF WEMYSS.</p> | <p>SEA-PIECE.</p> <p>William Van de Velde.</p> <p>A rough sea with men-of-war manœuvring; one is conspicuous in the foreground, flying several flags, with two highly ornamented lanterns at the stern; another farther off on the r. is sailing away from the spectator; a third beyond it is sailing in the same direction, while others are seen stretching away into the distance; a small sailing-boat on the l.; stormy sky. Canvas, 52 by 79 in.</p> | |
| <p>116</p> <p>SIR RICHARD WALLACE, BART.</p> | <p>Portrait of A YOUNG MAN.</p> <p>Rembrandt.</p> <p>Bust, full-face, of a young man with dark cap and yellowish-brown dress; dark background. Copper, 8½ by 5¾ in. Painted about 1650.</p> | |

LENT BY

PAINTER.

117

Portrait of AN OLD MAN.

T. HUMPHRY WARD, Esq.

Rembrandt.

Formerly, but inaccurately, called Rembrandt's father.

Small full-length study of an old man in Jewish dress, with red cap, seated in a chair, holding a staff in his hand. Canvas, 20 by 14 $\frac{3}{4}$ in.

118

LANDSCAPE.

THE EARL OF NORTHBROOK.

Rembrandt.

View looking over a flat country, with buildings of a town in the distance; in the foreground is a man with a bundle on his back, and beyond him a coach and four is going along a road towards a bridge over a stream which flows on the l.; a mill just above the bridge, among the trees; cloudy sky. Panel, 8 by 11 $\frac{1}{2}$ in.

119

THE GOOD SAMARITAN.

SIR RICHARD WALLACE, BART.

Rembrandt.

Illustration of the parable. The scene represents the door of the inn; the half-naked figure of the wayfarer is being lifted off a white horse, held by a boy; at the doorway of the inn, which is reached by a flight of steps, are seen the Good Samaritan and the innkeeper. Panel, 10 by 8 in.

120

WINTER SCENE.

SIR RICHARD WALLACE, BART.

Aart van der Neer.

View of a frozen stream, on which are numerous figures, some of them skating, stretching away in the l. distance; in the foreground is a boat moored to the bank, and on the l. a man pushing a child in a sledge; church, windmill, and cottages in the distance; bare trees on the r., bending beneath the wind; very stormy sky. Signed on the ice in the foreground, "A. V." (connected) "D. N." (connected). Canvas, 22 by 29 $\frac{1}{2}$ in.

121

CORNFIELDS.

THE EARL OF NORTHBROOK.

Jacob van Ruysdael.

A sandy road in the foreground, beyond which are two cornfields sloping upwards towards some trees and cottages in the background; distant view of flat country on the r.; blue sky, with clouds. Signed, "J. V. Ruysdael" (J V & R connected). Canvas, 18 by 23 $\frac{3}{4}$ in.

LENT BY		PAINTER.
122	SHIPPING IN A CALM.	

THE EARL OF NORTHBROOK.		Jan van de Capelle.
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View in an estuary or bay ; numerous craft of all kinds stretching away into the far distance ; in the foreground a man at work in a small boat, and another man, with a basket on his back, wading towards it ; a barge beyond is hoisting its sails and moving outwards ; buildings on a flat shore in the r. distance ; cloudy sky. Canvas, 23 by 25½ in.

123	INTERIOR OF A CHURCH.	
SIR RICHARD WALLACE, BART.		Emmanuel de Witte.

View in the nave of a large church, looking towards a pulpit, from which a preacher addresses a congregation of persons sitting and standing below him ; among the figures in the foreground is a man in a long red coat and large hat, with a dog behind him. Signed and dated, "E. de Witte, A°. 1651." Panel, 23½ by 17 in. (circular top).

124	Portrait of AN ACTRESS OF THE COMÉDIE FRANÇAISE.	
SIR RICHARD WALLACE, BART.		Nicolas Lancret.

Small full-length figure of a lady in a red dress trimmed with fur, standing in a garden, her r. hand extended as though in the act of reciting. Canvas, 27 by 22 in.

125	INTERIOR.	
THE EARL OF NORTHBROOK.		Adrian van Ostade.

Interior of a tavern ; on the l. are two men, one in a blue jacket, seated at a table, playing cards, while a man with a pipe in his hand, and a boy look on ; near them is a tub, on which are pipes, &c. ; beyond, in front of the fireplace, are other men seated and standing, one of them about to drink out of a pewter mug. Panel, 17¼ by 14½ in.

126	LE BUVEUR FLAMAND.	
HON. W. AND MRS. MASSEY-MAINWARING.		David Teniers.

Interior of a room, with two men ; one, in a blue jacket, seated near a tub, which serves for a table, and on which is a jug, holds up a large goblet with both hands ; the other stands behind his chair, lighting a pipe. Panel, 9 by 7¼ in.

LENT BY		PAINTER.
127	THE ARCHERS.	

C. SLIGO DE POTHONIER, Esq.

David Teniers.

Four men with bows, shooting at a butt near a cottage; one of them is in the act of drawing a bow; near the butt three other men, one of whom has a bow in his hand, are leaning forward looking on; cloudy sky, against which is seen in the distance the spire of a church. Signed, "D. Teniers." Panel, $6\frac{3}{4}$ by $9\frac{1}{2}$ in.

128	THE INTRUDER.	
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THE EARL OF NORTHBROOK.

Gabriel Metz.

Interior of a bed-chamber hung with gilt leather, in which are two ladies; a cavalier is trying to enter, and a maidservant prevents him; one lady, in a green velvet jacket, bordered with ermine, is seated, with a comb in her hand, at a table near a window, arranging her hair; on the table are a silver box and a looking-glass; the other lady, who is only partly dressed, stands beside a bed in a white satin skirt and red bodice; a robe of scarlet velvet, bordered with ermine, lies on a chair in front. Panel, 26 by 23 in.

129	Portrait of AN OLD MAN.	
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THOMAS ARMSTRONG, Esq.

Dutch School.

Bust to l., nearly full-face, dark dress, white ruff; dark background, with coat-of-arms in the l. corner. Panel, 24 by 19 in.

130	Portrait of A LADY.	
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THE EARL OF WEMYSS.

Sir Peter Lely.

Half figure to l., three-quarter face; red velvet dress, which she is holding up with her r. hand; pearl ornaments; fair hair falling in curls on her shoulders; brown background. Canvas, $25\frac{1}{2}$ by 23 in.

131	INTERIOR OF A COTTAGE.	
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SIR RICHARD WALLACE, Bart.

Adrian van Ostade.

On the l., in front of a large open window, a woman is seated with a child on her knee, who is leaning back and crying; she holds a large spoon in her r. hand; three men are seen in front of a fire in the background; in the foreground are a pan full of mussel-shells, a spinning-wheel, and other objects. Signed and dated, "A. V. Ostade (A & V connected), 1663." Panel, 13 by 15 in.

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| LENT BY | PAINTER. |
| 132 | THE QUACK DOCTOR. |
| THE DUKE OF RUTLAND. | David Teniers. |

A man fantastically dressed, standing behind a bench at the corner of a house, on which are various objects connected with his trade; he holds up a small bottle in his r. hand; a woman is seen looking out of a window behind him. Panel, $9\frac{1}{4}$ by $7\frac{1}{4}$ in.

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| 133 | LANDSCAPE. |
| HON. W. AND MRS. MASSEY-MAINWARING. | Wouverman. |

Frozen stream in the foreground, on which are standing two men, one in a red jacket; beyond is a wooden bridge, which a man and a boy are crossing; cottages and trees on high bank on r.; underneath the bridge is a man in a boat; wide expanse of frozen water in the distance; cloudy sky. Panel, $7\frac{1}{2}$ by 9 in.

- | | |
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| 134 | Portrait of WILLIAM VAN DE VELDE. |
| THE EARL OF NORTHBROOK. | Michel van Musscher. |

Interior of a studio; the artist, in black dress and wide falling collar, seated in front of his easel, holding a mahl-stick and a palette, on which he is mixing his colours; on the floor are various sketches, chiefly of ships, an open book, and a colour-box. Panel, 18 by 14 in.

GALLERY No. III.

OIL PAINTINGS—135-183.

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|-------------------------|--|
| LENT BY | PAINTER. |
| 135 | Portrait of THE REV. WILL. PALEY, D.D., Archdeacon
of Carlisle. |
| JOHN PALEY, Esq. | George Romney. |

The celebrated writer and divine; b. 1743; d. 1805.
Three-quarter figure, standing to r. in a landscape, looking at the spectator, with a fishing-rod in his r. hand, and holding the line with his l.; dark dress, three-cornered hat, wig. Canvas, $54\frac{1}{2}$ by 44 in.

LENT BY

PAINTER.

- 136 Portrait of RICHARD NEWMAN HARDING NEWMAN,
of Nelves, Essex.

B. HARDING NEWMAN, Esq.

George Romney.

Full length of a youth in a crimson dress, with blue cloak, bare-headed, standing in a landscape, facing the spectator and looking down, with a dog beside him. Canvas, 67 by 49 in.

- 137 INTERIOR OF A STABLE.

HENRY J. TOLLEMACHE, Esq., M.P.

George Morland.

Two cart-horses on the l., one black and the other white, with their bridles off, feeding; between them stands a man leaning against a post, with a pitchfork; another man is lying on some sacks to the r.; a dog lies beside the white horse. Signed and dated, "G. Morland, 1791." Canvas, 24½ by 29½ in.

- 138 LANDSCAPE AND FIGURES.

MRS. OWEN ROE.

John Crome.

Wooded landscape, with cottages in the l. distance; in the foreground, in a pool overhung by a large tree, are some figures bathing; blue sky, with clouds. Canvas, 29 by 23½ in.

- 139 Portrait of MRS. TRIMMER.

F. C. PAWLE, Esq.

George Romney.

Sarah, daughter of Joshua Kirby, the painter, and friend of Gainsborough, b. 1741; was the author of several educational works; d. 1810.

Bust to r., head turned towards the spectator; white dress, white cap; red background. Canvas, 23½ by 19½ in.

- 140 Portrait of MRS. FREEMAN.

A. B. FREEMAN-MITFORD, Esq.

Sir Joshua Reynolds, P.R.A.

Mary, daughter of John Curtis, Esq.; m. Thomas Edwards Freeman, Esq., junr.

Three-quarter figure, seated to r. on a sofa, three-quarter face, her arms folded in her lap; white dress, pink cloak, pearl necklace, powdered hair; curtain and architectural background. Canvas, 49½ by 39½ in.

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| | LENT BY | PAINTER. |
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- 141** **VENICE.**
- T. HORROCKS MILLER, Esq.** **J. M. W. Turner, R.A.**
- View looking towards the Doge's Palace and the Riva Schiavone, with the Custom House on the l.; numerous gondolas on both sides and in the distance; blue sky, with clouds. Canvas, 24 by 36 in.
-
- 142** **Portraits of HENRY AND EDWARD TOMKINSON.**
- HENRY J. TOLLEMACHE, Esq., M.P.** **Thomas Gainsborough, R.A.**
- Sons of James Tomkinson, of Bostock.
 Henry Tomkinson, of Dorfold, b. 1741; m. Anne, daughter of John Darling-ton, Esq.
 Edward Tomkinson, of Bostock, b. 1743; assumed the name of Wettenhall 1798; m. Sarah, daughter of James Marsden, Esq.
 Two youths in a landscape; Henry Tomkinson in a blue coat, standing facing the spectator, with his hat in his hand, leaning his l. arm on the shoulder of his brother, who wears a red coat and is seated on a bank, holding a book in his r. hand, and a stick in his l.; his hat lies beside him on the bank. Canvas, 82 by 58½.
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- 143** **PORTRAIT GROUP.**
- THE EARL OF ILCHESTER.** **William Hogarth.**
- The following are the persons represented, beginning from the l.:—(1) Mr. Villemain; (2) Stephen Fox, afterwards Earl of Ilchester; (3) Henry Fox, afterwards Lord Holland; (4) Lord Hervey; (5) Charles, 2nd Duke of Marlborough; (6) Rt. Hon. Thomas Winnington.
 Group of six small full-length figures in a garden near a lake; in the centre Mr. Stephen Fox, seated at a table, on which is some fruit, &c., is gently tipping into the water with his stick Mr. Villemain, who is standing on a chair behind him, looking through a spy-glass; next to him Mr. Henry Fox holds a plan to which Lord Hervey is directing the attention of the Duke, who is seated in a chair beside Mr. Winnington; a church is seen in the distance. Canvas, 33½ by 50½ in.
-
- 144** **Portraits of T.R.H. PRINCE WILLIAM FREDERICK AND PRINCESS SOPHIA MATILDA.**
- THE EARL WALDEGRAVE.** **Angelica Kauffman, R.A.**
- Children of T.R.H. William Henry, Duke of Gloucester (see Nos. 150 and 183), and Maria, Duchess of Gloucester.
 Two three-quarter figures in a landscape; Prince William Frederick on the l., standing in a fancy costume, with a stick in his r. hand, his l. hand holding the hand of his sister; she wears a white dress and is seated on a bank on the r., caressing a dog with her l. hand. Canvas, 39½ by 49½ in.

LENT BY

PAINTER.

145 Portraits of HENRIETTA, COUNTESS OF WARWICK,
AND TWO OF HER CHILDREN.

THE EARL OF WARWICK.

George Romney.

Henrietta, daughter of Richard Vernon, Esq.; m. as his 2nd wife, 1776, George, 2nd Earl of Warwick.

Three full-length figures on a terrace; the Countess of Warwick on the r., in a white satin dress, sitting to l. in a crimson arm-chair, with her r. arm round the waist of her daughter, who is leaning against her and looking up in her face; near them stands the boy, with a hoop, looking towards the spectator; landscape and architectural background. Canvas, 78 by 60 in.

146 Portrait of A LADY.

CHARLES BUTLER, Esq.

Francis Cotes, R.A.

Three-quarter figure seated facing the spectator, in a landscape, with her head turned in profile to l.; her hands are clasped on her knee; crimson and white low-cut dress. Canvas, 49 by 39 in.

147 THE WATER-MILL.

T. HORROCKS MILLER, Esq.

John Constable, R.A.

View looking across a river with a water-mill on the far side; on the r. is a lock with a barge in it, and near it a group of trees, beneath which stands a horse on the towing-path; church tower and other buildings in the distance; cloudy sky. Canvas, 27½ by 35½ in.

148 THE FARM-HOUSE DOOR.

HENRY J. TOLLEMACHE, Esq., M.P.

George Morland.

A butcher is seated on a bench outside a farm-house, holding his horse by the bridle, while a girl is pouring out some refreshment; his dog lies beside him. Signed and dated, "G. Morland, 1792." Canvas, 26½ by 29½ in.

149 Portrait of MRS. CROUCH.

BARON FERDINAND DE ROTHSCHILD. Sir Joshua Reynolds, P.R.A.

Anna Maria Phillips, an actress, b. 1763; m. Mr. Crouch, an actor; d. 1805. Bust to l., face turned towards the spectator; low white dress, red sash, black hat with red ribbon; grey background. Painted in an oval. Canvas, 28½ by 24½ in.

- | LENT BY | PAINTER. |
|---|----------------------------------|
| 150 Portrait of H.R.H. WILLIAM HENRY, DUKE OF GLOUCESTER. | |
| THE EARL WALDEGRAVE. | Thomas Gainsborough, R.A. |
| 3rd son of Frederick, Prince of Wales, son of George II.; b. 1743; m. Maria, Dowager Countess of Waldegrave, and daughter of Sir Robert Walpole; d. 1805. See also No. 183. | |
| Full-length figure standing in a landscape, facing the spectator, head turned to l.; in uniform, leaning on his sword; cocked hat in his r. hand. Unfinished. Canvas, 91 by 55 in. | |
| 151 Portrait of A GENTLEMAN. | |
| ARTHUR J. SCOTT, Esq. | Johann Zoffany, R.A. |
| Small full-length figure, in shooting costume, leaning on a gate, near a tree; his gun and hat in his l. hand, his handkerchief in his r.; landscape seen to r. Canvas, 29 by 24 in. | |
| 152 Portrait of A GENTLEMAN. | |
| ARTHUR J. SCOTT, Esq. | Johann Zoffany, R.A. |
| Small full-length figure, in blue and grey dress, standing resting his r. hand, which holds his hat, on a pedestal; landscape seen through a doorway behind, over which hangs a curtain. Canvas, 30 by 24½ in. | |
| 153 THE BLACK ARCHER. | |
| SIR RICHARD WALLACE, BART. | Rembrandt. |
| Small half figure of a negro standing to l., looking down; he holds a bow in his r. hand, and a quiver is slung on his back; reddish-brown dress; dark background. Painted in an oval. Panel, 26 by 20 in. | |
| 154 LANDSCAPE. | |
| SIR RICHARD WALLACE, BART. | Rembrandt. |
| View looking down a road, along which a coach is being driven; beyond it is a castle surrounded by a moat; high ground with other buildings beyond; the road passes among cornfields, and seems to lead to a town in the distance on the bank of a river; cloudy sky. Panel, 18 by 25 in. | |
| 155 Portrait of A YOUNG MAN. | |
| SIR RICHARD WALLACE, BART. | Rembrandt. |
| Bust, full-face; brown hat with feather, brown dress and steel gorget, gold chain, ear-rings; dark background. Signed, "Rembrandt f." Panel, 26 by 20 in. | |

LENT BY PAINTER.
156 THE BURGOMASTER PALEKAN AND HIS SON OASPAR.

SIR RICHARD WALLACE, BART. Rembrandt.

Two full-length figures, both looking towards the spectator; the Burgomaster in black dress, with falling lace collar and black hat, is seated to r. in a chair beside a table, in the act of giving the boy, who stands beside him dressed in grey, a bag of money, on which is a label; dark background. Signed, "Rembrant ft." Painted about 1632 or 1633. Canvas, 61 by 48½ in.

157 Portrait of THE PAINTER.

THE EARL OF ILCHESTER. Rembrandt.

B. at Leyden, 1607; d. at Amsterdam, 1669.

Three-quarter figure, larger than life, seated, facing the spectator, in a Jewish dress, with large black hat, holding a stick in his l. hand; dark background. Signed and dated, "Rembrant f., 1658." Canvas, 51½ by 40 in.

158 THE UNMERCIFUL SERVANT.

SIR RICHARD WALLACE, BART. Rembrandt.

Illustration of the parable. Four life-size figures seen to below the knee; on the l. the master in red robe and yellow turban, sitting behind a table, on which are some papers, is pointing with his l. hand to the servant, who stands on the r., with his red cap in his hand, between two men, one of whom is a soldier; dark background. Painted between 1645 and 1650. Canvas, 70½ by 86 in.

159 Portrait of THE PAINTER.

SIR RICHARD WALLACE, BART. Rembrandt.

Bust to r., head turned towards the spectator; dark blue cap, dark dress with fur collar, over which hangs a double gold chain, which he is touching with his gloved l. hand; grey background. Signed "Rembrant." Painted in 1640. Panel, 24¾ by 19¼ in. (arched top).

160 Portrait of A LADY.

H.M. THE QUEEN. Rembrandt.
 (From Buckingham Palace.)

Half figure, standing, facing the spectator, at an open window, the frame of which is grasped by her l. hand; in her r. hand she holds a fan; black dress laced in front, showing a gold and white satin robe under it; white lace cuffs and long collar which falls over the shoulders and comes down in two points in front; triple row of pearls round her neck; dark background. Signed and dated, "Rembrant f., 1641." Canvas, 41 by 33 in.

LENT BY	PAINTER.
161	LANDSCAPE.

W. F. DICKES, Esq.

Roland Roghman.

A rocky and wooded landscape; on the l. a river flows between rocky banks towards the spectator, with a bridge in the middle distance; a man is seated in the foreground; figures and goats on the r. near a cottage, which is seen beneath lofty trees; cloudy sky. Signed, and dated 1653. Canvas, 54 by 66 in.

162	Portrait of A YOUNG MAN.
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SIR RICHARD WALLACE, BART.

Rembrandt.

Bust to r., face turned towards the spectator; brown dress, loose red cap, long fair hair; a gold chain round his neck; dark background. Canvas, 26½ by 22 in.

163	THE BURGOMASTER PANCRAS AND HIS WIFE.
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H.M. THE QUEEN.

Rembrandt.

(From Buckingham Palace.)

Two life-size figures, nearly full-length; the lady in a yellow silk robe, with richly ornamented mantle hung round her shoulders by a gold and jewelled chain, is seated before a table covered with a red velvet cloth, on which is a book, a jewel-casket, and a mirror, arranging the earring in her r. ear; on her r. stands the Burgomaster in a green dress and green cap with brown feather, giving her a necklace of pearls. Signed, on the back of the mirror, "Rembrant feitt." Painted 1645. Canvas, 60 by 76 in.

164	Portrait of THE PAINTER'S MOTHER.
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SIR RICHARD WALLACE, BART.

Rembrandt.

Three-quarter figure, in black silk dress and white cap and ruff, seated to l. in an arm-chair, looking towards the spectator; grey background. Signed and dated, "Rembrandt f., 1632." Canvas, 47 by 37½ in.

165	Portraits of SUSANNA PALEKAN AND HER DAUGHTER.
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SIR RICHARD WALLACE, BART.

Rembrandt.

The wife and daughter of the Burgomaster Palekan. (See No. 156.) Two full-length figures; the mother, in a black dress and gold-embroidered bodice, lace cap, and large white ruff, is seated in a chair nearly facing the spectator, in the act of giving a piece of money, which she has taken from a green silk purse in her l. hand, to the girl who stands on the r., in brown figured dress and lace collar, with her head turned towards the spectator; dark background. Signed and dated, "Rembrant f., 16—." Canvas, 61 by 48½ in.

LENT BY	PAINTER.
166	Portrait of A MAN.
Mrs. OWEN ROE.	Rembrandt.

Half-figure standing to r. at a table, looking at the spectator, with his l. hand resting on a paper which lies on an open book before him; his r. hand holds a pencil; dark dress, red cap and cloak; dark background. Canvas, 40 by 33 in.

167 THE SHIPBUILDER AND HIS WIFE.

H.M. THE QUEEN. Rembrandt.
(From Buckingham Palace.)

The shipbuilder, in black dress and white ruff, holding a pair of compasses in his r. hand, is seated to l., near a window, at a table on which are books and papers and an inkstand, and is in the act of turning to take a letter from his wife, who has just come in through an open door, the handle of which she holds in her l. hand while she hands him the letter over the back of his chair; she is also in black, with white cap and collar. Signed and dated, on a paper on which the shipbuilder's l. hand is resting, "Rembrandt f., 1633." Canvas, 43½ by 65 in.

168 PEASANTS GOING TO MARKET.

LOUISA, LADY ASHBURTON. Rubens and Snyders.

Four full-length figures seen going along a road; on the r. a woman walks in front, carrying a basket of fruit on her head and another full of vegetables on her r. arm; a boy behind her carries a basket of fruit and a dead heron, and turns to speak to a man who has a fawn slung across his shoulders, and is followed by two dogs; a woman comes last, carrying a live swan. The dogs, game, fruit, &c., are by Snyders. Canvas, 86 by 108 in.

169 Portrait of THOMAS HOWARD, EARL OF ARUNDEL AND SURREY.

THE EARL OF WARWICK. Rubens.

Son of Philip, Earl of Arundel; b. 1586; was the first collector of works of art in England; the famous collection of inscriptions known as the Arundel marbles was brought by him to England; d. 1646.

Three-quarter figure in armour, standing to r., his face turned towards the spectator; he wears a blue sash across his shoulder, and a gold chain round his neck, and holds a staff in his r. hand; his helmet, with red plume, rests on a table behind him; architectural background. Canvas, 54 by 45 in.

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|---------|----------|
| LENT BY | PAINTER. |
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- 170 THE MARRIAGE OF MARS AND VENUS.
 MARTIN H. COLNAGHI, Esq. Rubens.
 Composition of four figures in a landscape, with attendant cupids and the figure of Time in the air; on the r. Mars is seen advancing towards Venus, followed by a lion; between them stands Minerva with her l. arm round his neck, and placing in his hand a tress of the goddess' hair; a cupid is pulling at the robe of Venus; and behind her sits Pomona grasping her r. arm. Canvas, 90 by 108 in.
- 171 THE INFANT CHRIST AND ST. JOHN.
 THE EARL OF ILCHESTER. Rubens.
 In a landscape is seen the infant Saviour on the r., seated on red drapery, with His hand on the head of the lamb, which is kneeling; the little St. John has his l. arm round its neck. Canvas, 39 by 46½ in.
- 172 Portrait of LADY HAMILTON.
 ALFRED DE ROTHSCHILD, Esq. George Romney.
 Emma Lyon; a favourite model of Romney's; m. Sir William Hamilton, English Ambassador at Naples; d. 1815.
 Three-quarter figure seated to l. in a crimson chair, looking up; her hands crossed, clasping a book in her r. hand, and leaning her elbow on a balustrade; black silk dress and pink underskirt, large black hat, white bodice; sky background. Canvas, 49½ by 39½ in.
- 173 BONNEVILLE, SAVOY.
 T. HORROCKS MILLER, Esq. J. M. W. Turner, R.A.
 View looking towards the town, with the mountains rising steeply from the other side of the river, and Mont Blanc in the distance; figures with sheep and boats at the edge of the water; a man and woman seated on a rock in the foreground; blue sky, with clouds. Canvas, 35½ by 47 in.
 Exhibited in 1803. Engraved in the Liber Studiorum.
- 174 Portrait of MRS. THOMAS SCOTT.
 ARTHUR J. SCOTT, Esq. Unknown.
 Susan Thrale, sister of Dr. Johnson's friend.
 Half figure seated, fronting the spectator, leaning her arms on a polished table; pink dress with white lace, and pink flowers in her hair, which is powdered; greenish background. Canvas, 35 by 26½ in.

LENT BY	Painter.
175	LANDSCAPE.
THE DUKE OF RUTLAND.	Thomas Gainsborough, R.A.

The slope of a wooded bank ; in the foreground a shepherd talking to a girl who is seated at the foot of a tree ; near him are sheep and two cows ; another figure seen on the l. ; distant landscape beyond ; cloudy sky. Canvas, 58½ by 47½ in.

176	Portrait of MISS MELLON.
F. C. PAWLE, Esq.	George Romney.

Harriet, daughter of Matthew Mellon, the actor ; b. about 1775 ; followed her father's profession, and first appeared as " Lydia Languish " ; m. 1st, T. Coutts, the banker, and 2nd, William, Duke of St. Albans ; d. 1837.

Half figure seated, facing the spectator, almost full-face ; white dress, open in front, with short sleeves, a fur boa over her l. shoulder ; sky and landscape background. Canvas, 28 by 22½ in.

177	VIEW ON THE STOUR, NEAR DEDHAM.
T. HORROCKS MILLER, Esq.	John Constable, R.A.

View looking across meadows, through which the river is seen winding, with a church and village in the distance ; in the foreground are three barges, two of them are being punted along, while the third, of which only a portion is seen, is moored to the bank, on which stands a grey horse ; on the right, near a cottage, the river is crossed by a bridge, over which a woman with a child in her arms is passing ; a barge is sailing along in the distance ; an eel spear lies on the bank in the foreground ; beyond are a boat, and a woman stooping at the water's edge ; blue sky, with clouds. Signed and dated, " John Constable pinx., London, 1822." Canvas, 51 by 73½ in.

Exhibited in 1822.

178	Portrait of A LADY.
BARON FERDINAND DE ROTHSCHILD.	Thomas Gainsborough, R.A.

Half figure to l., looking at the spectator ; white dress, with blue cloak held up by the r. hand ; powdered hair with feathered head-dress ; greyish background. Canvas, 29 by 24 in.

179	LANDSCAPE.
THE DUKE OF RUTLAND.	Thomas Gainsborough, R.A.

Seated at a cottage door on the outskirts of a forest is a woman with an infant in her arms, and five other children and a girl grouped around her, while another girl stands just inside the cottage door ; a man is approaching with a faggot on his back, followed by a dog ; distant view seen through the trees on the r., with sheep in the middle distance. Canvas, 57 by 47 in.

LENT BY

PAINTER.

180

Portrait of MISS SOPHIA SHUTZ.

B. HARDING NEWMAN, Esq.

George Romney.

Half figure seated to l., three-quarter face, looking at the spectator; low-cut black dress, white sash, fair hair falling down her back, confined by a band round her forehead; r. hand held out in front of her; grey background. Canvas, 29 by 24 in.

181

THE WAVE.

T. HORROCKS MILLER, Esq.

J. M. W. Turner, R.A.

View on the sea-shore, looking across a bay, with the buildings of a harbour in the r. distance; in the foreground is a boat, in which are four men, one in a red jacket, rising on the crest of a wave; a fishing-smack farther out on the l.; stormy sky. Canvas, 35½ by 47½ in.

182

Portrait of LADY CATHERINE PAULETT.

ALFRED DE ROTHSCHILD, Esq.

George Romney.

2nd daughter of the 6th Duke of Bolton; m. 1787 the 3rd Earl of Darlington; d. 1807.

Three-quarter figure seated to l. in a landscape, three-quarter face, looking at the spectator; her l. arm rests on a pedestal; white dress, powdered hair falling over her shoulders. Canvas, 49 by 39 in.

183

Portrait of H.B.H. WILLIAM HENRY, DUKE OF
GLOUCESTER.

THE EARL WALDEGRAVE.

Sir Joshua Reynolds, P.R.A.

See No. 150.

Half figure facing the spectator, three-quarter face to r.; in uniform, with ribbon and star of the Garter; dark background. Canvas, 29 by 24 in.

GALLERY No. IV.

OIL PAINTINGS—184-213.

LENT BY		PAINTER.
184	INDUSTRY.	

G. ACTON DAVIS, Esq.	Frank Holl, R.A.
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Interior; small three-quarter figure of a girl in a pinafore and brown hat, standing leaning against the wall, knitting; a child behind is drinking out of a saucer. Signed, "Frank Holl, junr." Canvas, $24\frac{1}{2}$ by $19\frac{1}{2}$ in.

Painted in 1863; the second picture the artist painted.

185 "THE LORD GAVE, AND THE LORD HATH TAKEN
AWAY; BLESSED BE THE NAME OF THE LORD."

F. C. PAWLE, Esq.	Frank Holl, R.A.
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Interior of a room; a group of six small figures; two young women and a young sailor seated at a table, on which are tea-things; a little girl kneels at the table, and a young clergyman stands at the end; behind him is an old woman. Signed and dated, "Frank Holl, 1868." Canvas, 36 by $49\frac{1}{2}$ in.

Exhibited in 1869.

It was with this picture that the painter gained the Royal Academy Travelling Studentship in 1868.

186 Portrait of LORD HOBHOUSE.

LORD HOBHOUSE.	Frank Holl, R.A.
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Three-quarter figure seated in front, full-face, the hands clasped, and the r. arm resting on the arm of the chair; dark clothes, grey cloak; dark background. Signed and dated, "Frank Holl, 1882." Canvas, 36 by $28\frac{1}{2}$ in.

Exhibited in 1882.

187 Portrait of JOHN TENNIEL, Esq.

WILLIAM AGNEW, Esq.	Frank Holl, R.A.
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Bust to r., three-quarter face; dark background. Canvas, 24 by $19\frac{1}{2}$ in.

LENT BY

PAINTER.

- 188 Portrait of the late REV. EDWARD HARTOPP CRADOCK, D.D.
Principal of Brasenose College, Oxford, 1853-86.

PRINCIPAL AND FELLOWS OF BRASENOSE COLLEGE. Frank Holl, R.A.

Three-quarter figure, seated to r., three-quarter face, legs crossed; he holds his cap in his r. hand and a handkerchief in his l., which rests on the arm of his chair; doctor's gown; dark background. Signed, "Frank Holl." Canvas, 49½ by 39½ in.
Exhibited in 1881.

- 189 "DID YOU EVER KILL ANYBODY, FATHER?"

W. H. TONKS, Esq.

Frank Holl, R.A.

Interior of a room; full-length figure of a child seated on a chair, which is covered by a red-lined cloak, holding a sheathed sword across her knees; a gold-laced cap and a candlestick are on a table behind her. Signed and dated, "Frank Holl, 1883." Canvas, 52½ by 42½ in.
Exhibited in 1884.

- 190 Portrait of H.R.H. THE DUKE OF CAMBRIDGE, K.G.,
Field-Marshal Commanding-in-chief.

H.R.H. THE DUKE OF CAMBRIDGE.

Frank Holl, R.A.

Full-length figure standing slightly to l., nearly full-face, in uniform; his r. hand holds a bâton, in his l. are his gloves, and his cocked hat rests on his l. arm. Signed and dated, "Frank Holl, 1883." Canvas, 93½ by 57½ in.
Exhibited in 1883.

- 191 THE FIRST VIOLIN.

W. H. TONKS, Esq.

Frank Holl, R.A.

Interior of a room; full-length figure of a child seated with legs crossed on a tiger-skin, which is thrown over a chair, holding a violin in her l. hand and the bow in her r.; a pianoforte is behind her, with music on it; dark background. Signed and dated, "Frank Holl, 1884." Canvas, 54 by 42 in.

- 192 Portrait of THE RIGHT HON. SIR GEORGE O. TREVELYAN,
Bart., M.P.

THE RIGHT HON. SIR G. O. TREVELYAN,
BART., M.P.

Frank Holl, R.A.

Three-quarter figure, seated to r., full-face; his r. hand rests on the arm of his chair, his l. hooked in his waistcoat; a portfolio is on a chair on the r.; dark background. Signed and dated, "Frank Holl, 1886." Canvas, 48½ by 38½ in.
Exhibited in 1887.

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| LENT BY | | PAINTER. |
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- 193** **THE ORDEAL.** **Frank Holl, R.A.**
- MRS. HARRY STEWART. Interior of a studio; a gentleman examining a picture on an easel; a lady near him sitting in an arm-chair; the artist and his wife look on behind them; behind the easel a model sitting in a large arm-chair. Signed and dated, "Frank Holl, 1863." Canvas, 32½ by 43 in.
- Exhibited in 1866.
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- 194** Portrait of the DUKE OF CLEVELAND, K.G. **Frank Holl, R.A.**
- THE DUKE OF CLEVELAND, K.G. Three-quarter figure, seated to l., face turned towards the spectator, with a cloak over his shoulders; he wears the ribbon and star of the Garter; dark background. Signed and dated, "Frank Holl, 1885." Canvas, 50 by 39 in.
- Exhibited in 1886.
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- 195** **ORDERED TO THE FRONT.** **Frank Holl, R.A.**
- SIR THOMAS LUCAS, BART. A group of soldiers, in Highland uniform, taking leave of their wives and children on the platform of a railway station. Signed and dated, "Frank Holl, 1880." Canvas, 52½ by 42½ in.
- Exhibited in 1880.
-
- 196** Portrait of H.R.H. THE PRINCE OF WALES, K.G.,
A Master of the Bench of the Hon. Society of the Middle Temple. **Frank Holl, R.A.**
- MASTERS OF THE BENCH OF THE HON. SOCIETY OF THE MIDDLE TEMPLE. Full-length figure, standing to l., three-quarter face; his r. hand held in front of him, the l. hangs down; he wears a gown and the insignia of the Order of the Garter, &c.; architectural background. Signed and dated, "Frank Holl, 1884." Canvas, 93½ by 57½ in.
- Exhibited in 1884.
-
- 197** **RETURNED FROM THE WARS.** **Frank Holl, R.A.**
- SIR THOMAS LUCAS, BART. A Highland regiment marching along in a seaport town, headed by drummers; several women accompany them; one of the men in the centre has one arm bound up and walks with a crutch; masts of ships seen beyond them. Signed and dated, "Frank Holl, 1881." Canvas, 52½ by 42½ in.
- Exhibited in 1881, under the title, "Home again."

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| LENT BY | PAINTER. |
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- 198** Portrait of **EARL SPENCER, K.G.**
- EARL SPENCER, K.G.** **Frank Holl, R.A.**
- Three-quarter figure, seated to l., nearly full-face ; his r. arm rests on the arm of the chair, the l. hangs down ; dark fur-lined overcoat, open in front, shows ribbon of the Garter ; dark background. Signed and dated, "Frank Holl, 1888." Canvas, 49½ by 39½ in.
- Exhibited in 1888.
- 199** **LEAVING HOME.**
- MRS. HILL.** **Frank Holl, R.A.**
- Platform of a railway station ; on a bench are seated an old man, a soldier, and a girl, and a woman in black ; on the l. is a railway guard and two soldiers. Signed and dated, "Frank Holl, 1873." Canvas, 28 by 41½ in.
- Exhibited in 1873.
- 200** **HUSH !**
- HENRY TATE, Esq.** **Frank Holl, R.A.**
- Interior of a room ; a woman seated, leaning her chin on her r. hand, watching a cradle ; a child looks at her across it ; the woman's l. hand rests on a table. Painted 1877. Canvas, 13½ by 17½ in.
- 201** **CHELSEA PENSIONER.**
- FREDERICK WIGAN, Esq.** **Frank Holl, R.A.**
- An old man in a pensioner's dress leaning on the arm of a girl, who carries a bag in her l. hand and flowers in her r., is walking along a road towards the spectator ; rising ground and buildings beyond ; cloudy sky. Canvas, 21½ by 28 in. Signed and dated, "Frank Holl, 1877."
- Exhibited in 1877, under the title, "Going home."
- 202** Portrait of **MAJOR-GENERAL SIR HENRY RAWLINSON, K.C.B.**
- SIR HENRY RAWLINSON, K.C.B.** **Frank Holl, R.A.**
- Three-quarter figure, seated to l., full-face ; his l. hand rests on a red handkerchief, which is on the arm of the chair, his r., holding a roll, rests on an open book on his knee ; a globe stands behind him on the l. ; dark background. Signed and dated, "Frank Holl, 1881." 50 by 39 in.
- Exhibited in 1881.
- 203** **HUSHED.**
- HENRY TATE, Esq.** **Frank Holl, R.A.**
- Interior of a room ; a woman seated leaning over a cradle, leaning her head on her l. hand ; a child stands by, watching her. Painted 1877. Canvas, 13½ by 17½ in.

LENT BY

PAINTER.

204

FACES IN THE FIRE.

MISS GERTRUDE AGNEW.

Frank Holl, R.A.

Interior of a room; small figure of a child sitting on the floor with her bare feet stretched out towards the fire. Signed and dated, "F. H., 6/66."

Canvas, 15½ by 19½ in.

Exhibited in 1867.

205

THE GIFTS OF THE FAIRIES.

F. C. PAWLE, Esq.

Frank Holl, R.A.

Interior of a room; two children, one in a night-dress, the other in a red petticoat, walking arm-in-arm towards the hearth where toys and various objects are lying. Signed and dated, "Frank Holl, 1878," and inscribed, "The original picture." Canvas, 23½ by 17½ in.

Exhibited in 1879.

206 Portrait of SIR ROBERT FOWLER, Bart., M.P., AS LORD MAYOR.

SIR ROBERT FOWLER, BART.

Frank Holl, R.A.

Three-quarter figure seated to r., nearly full-face, in robes of office; his l. hand rests on his hat, his r. on the arm of the chair; dark background. Signed and dated, "Frank Holl, 1885." Canvas, 52 by 42 in.

207

WAITING.

E. M. HILL, Esq.

Frank Holl, R.A.

Interior of a room; small figures of a woman and child, the former, with a basket at her back, seated looking out of a window to l.; the child standing beside her. Canvas, 17 by 21 in.

208

WANT—THE PAWNBROKER'S SHOP.

EXECUTORS OF THE LATE FELIX VIGNE, Esq.

Frank Holl, R.A.

Interior of the shop; a young woman, with an infant in her arms, stands at the counter, on which some clothes are lying; a young man leans on the counter, writing; an old man, in spectacles, standing behind him, looks across at the woman; an open Bible leans against the counter; china, pictures, a violoncello, &c., lie about. Signed and dated, "Frank Holl, 1873." Canvas, 39½ by 54½ in.

209

Portrait of MISS HARVEY.

REV. ALFRED J. HARVEY.

Frank Holl, R.A.

Bust to r., nearly full-face; spectacles, dark cap and gown, with white lace; dark background. Canvas, 26½ by 21½ in.

LENT BY

PAINTER.

210Portrait of **GEORGE RAE, Esq.****GEORGE RAE, Esq.****Frank Holl, R.A.**

Three-quarter figure, seated to r., three-quarter face, legs crossed, his l. arm over the back of the chair, which he holds with his hand; spectacles; dark background. Signed and dated, "Frank Holl, 1883." Canvas, 52 by 42½.

Exhibited in 1884.

211**NO TIDINGS FROM THE SEA.****H.M. THE QUEEN.****Frank Holl, R.A.**

Interior of a cottage; a woman seated on her chair, leaning her head on her hand, which rests on the chair; near her an old woman with her hands clasped, and a child clinging to her; a little boy sits on the floor. Signed and dated, "Frank Holl, 1870." Canvas, 27½ by 35½ in.

Exhibited in 1871.

212**"I AM THE RESURRECTION AND THE LIFE."****JOHN AKROYD, Esq.****Frank Holl, R.A.**

Scene in a village churchyard; under a wide-spreading tree a small group of persons are approaching along a path, bearing with them a small coffin; the foremost man leads a little girl by the hand; an aged man and woman come last; other figures beyond. Signed and dated, "Frank Holl, 1872." Canvas, 44½ by 62 in.

Exhibited in 1872.

213 Portrait of the late **GEORGE GIBSON RICHARDSON, Esq.****H. RICHARDSON, Esq.****Frank Holl, R.A.**

Half figure, seated to l., three-quarter face; hands clasped in front of him, resting on a table; grey background. Signed and dated, "Frank Holl, 1877." Canvas, 35½ by 27½ in.

Exhibited in 1878, under the title of "A portrait."

With the exception of his own portrait (No. 223), this was the first portrait the artist ever painted, and its success led to his afterwards adopting portrait-painting as his profession.

GALLERY No. V.

OIL PAINTINGS—214-237.

LENT BY PAINTER.
214 Portrait of THE RIGHT REV. W. C. MAGEE, D.D.,
 Bishop of Peterborough.

THE BISHOP OF PETERBOROUGH. Frank Holl, R.A.

Three-quarter figure, seated slightly to r., full-face, legs crossed; his arms rest on the arms of his chair; dark background. Signed and dated, "Frank Holl, 1885." Canvas, 38½ by 31½ in.
 Exhibited in 1885.

215 Portrait of the PAINTER.

MRS. MACDONALD. Frank Holl, R.A.

Son of the engraver, Francis Holl, A.R.A. (see No. 217); b. 1845; became a student in the Royal Academy Schools, 1861; obtained Silver Medals for Drawings from the Antique and from the Life in 1862 and 1863, the Gold Medal for Historical Painting in 1863, and the Travelling Studentship in Painting in 1868 (the picture with which he obtained this last prize is No. 185 in the present collection); exhibited his first pictures, "A Portrait," and "Turned out of Church," at the Academy in 1864; from that time until his death in 1888 he painted, including seven or eight replicas, 80 subject pictures, one water-colour (the only one he ever painted), and 181 portraits, all of which, with the exception of his own portrait at eighteen (No. 233), were painted since 1877; d. 1888.

This portrait was painted for the late J. Macdonald, Esq., of Aberdeen, as one of a series of small head portraits, for the most part painted by the artists themselves, of all the leading artists of the day.

Small bust to l., profile. Signed, "Frank Holl." Painted in 1884. Canvas, 11½ by 10 in. (oval).

216 CONVALESCENT.

CHARLES ANDREW, ESQ. Frank Holl, R.A.

Small half figure of a child lying in bed; three-quarter profile to l.; on the coverlet are flowers and an orange; the pillow forms the background. Signed and dated, "F. Holl, 1867." Canvas, 18½ by 22 in.

Exhibited in 1867.

LENT BY

PAINTER.

217 Portrait of the late FRANCIS HOLL, A.R.A.

MRS. FRANCIS HOLL.

Frank Holl, R.A.

Father of the painter; b. 1815; elected A.R.A. (engraver) 1883; d. 1884.
Half figure, seated to l., three-quarter face; dark background. Canvas,
32½ by 27½ in.
Exhibited in 1884.

218 Portrait of WILLIAM AGNEW, Esq.

WILLIAM AGNEW, ESQ.

Frank Holl, R.A.

Three-quarter figure, seated to left in an arm-chair, on which his l. arm rests, profile; his r. hand holds a book; dark background, with lower part of a picture seen behind him. Signed and dated, "Frank Holl, 1883." Canvas, 42 by 52 in.
Exhibited in 1883.

219 Portrait of THE RIGHT HON. SIR JAMES BACON
 (ex Vice-Chancellor).

JUDGE FRANCIS BACON.

Frank Holl, R.A.

Bust to r., three-quarter face; dark background. Signed and dated, "Frank Holl, 1881." Canvas, 23½ by 19½ in.
Exhibited in 1882.

220 Portrait of the late CAPTAIN ALEXANDER MITCHELL SIM,
Aged 94.

SURREY COMMERCIAL DOCK COMPANY.

Frank Holl, R.A.

“The wind blew hard, the sea was rough,
Far distant every joy,
When, forced by fortune to embark,
I went a cabin boy.”

Three-quarter figure, seated slightly to r., nearly full-face; his l. hand grasps a stick, his r. rests on the arm of the chair; dark background. Signed and dated, "Frank Holl, 1881." Canvas, 49½ by 39½ in.
Exhibited in 1882.

221 NEWGATE: COMMITTED FOR TRIAL.

GOVERNORS OF THE ROYAL HOLLOWAY COLLEGE. Frank Holl, R.A.

Interior of the prison; on the l. a woman with two children beside her is speaking to a prisoner who is seen through a grating; on the r. of him another prisoner, near whom stands a warder, is speaking through the grating to a woman, who is seated holding an infant on her lap; at a door on the r. warders are admitting other visitors. Signed and dated, "Frank Holl, 1878." Canvas, 60 by 82½ in.

LENT BY

PAINTER.

222 Portrait of the late LORD OVERSTONE.

LORD WANTAGE.

Frank Holl, R.A.

Three-quarter figure, seated to l. in a wheel-chair, three-quarter face; wears a black skull-cap; a stick is between his knees; dark background. Signed, "Frank Holl." Canvas, 49 by 39.

223 Portrait of THE PAINTER at Eighteen.

MRS. FRANCIS HOLL.

Frank Holl, R.A.

See also No. 215.

Bust to l., nearly full-face; dark background. Canvas, 19 by 15½ in.
Painted in 1863.

224 Portrait of SIR RUPERT KETTLE.

SIR RUPERT KETTLE.

Frank Holl, R.A.

Three-quarter figure, seated to l., in wig and gown, leaning back with legs crossed, head turned towards the spectator, almost full-face; his r. hand holds a pen, and on a table beside him are books, an inkstand, and a deed lying open; dark background. Canvas, 44 by 56 in.
Exhibited in 1880.

225 ONE OF THE SIX HUNDRED.

MRS. FRANK HOLL.

Frank Holl, R.A.

Interior of a room; three-quarter figure of an old man in red tunic and three-cornered hat, seated to r., three-quarter face, with legs crossed and l. hand holding a red handkerchief on his left knee; his r. hand rests on a stick. Signed, "Frank Holl." Canvas, 55½ by 43.
Painted in 1885.

226 Portrait of LORD WINMARLEIGH.COMMITTEE OF THE ROYAL ALBERT ASYLUM,
LANCASTER.

Frank Holl, R.A.

Three-quarter figure, seated to r., head turned to r., nearly full-face, hands clasped with r. arm over the back of his chair, legs crossed, a red rose in his coat; dark background. Signed and dated, "Frank Holl, 1882."
Canvas, 50 by 40 in.
Exhibited in 1883.

LENT BY

PAINTER.

227 Portrait of THE RIGHT HON. JOHN BRIGHT, M.P.

REFORM CLUB.

Frank Holl, R.A.

Full-length figure, seated to r. at a table on which his l. hand rests, almost full-face; his r. hand grasps the arm of the chair, which stands on a tiger-skin; arched doorway in the background. Signed and dated, "Frank Holl, 1887." Canvas, 112½ by 55½ in.

228 Portrait of PIERPONT MORGAN, Esq., of New York.

J. S. MORGAN, Esq.

Frank Holl, R.A.

Three-quarter figure, seated to l., nearly full-face; his r. hand grasps the arm of the chair, the l. rests in front; dark background. Signed and dated, "Frank Holl, 1888." Canvas, 52 by 42 in.

One of the three last portraits painted by the artist.

229 Portrait of GENERAL VISCOUNT WOLSELEY.

MRS. FRANK HOLL.

Frank Holl, R.A.

Three-quarter figure, standing to r., head turned slightly to left; red tunic, black cloak; his l. hand holds a pair of glasses, his r. grasps the hilt of his sword; dark background. Signed and dated, "Frank Holl, 1883." 56 by 37½ in.

Exhibited in 1883.

230 Portrait of LORD STALBRIDGE.

LOED STALBRIDGE.

Frank Holl, R.A.

Three-quarter figure, seated to r., legs crossed, his r. hand rests on his knee, the l. holds the arm of the chair; dark background. Signed and dated, "Frank Holl, 1886." Canvas, 50 by 39½ in.

Exhibited in 1887.

231

LULLABY.

HUMPHREY ROBERTS, Esq.

Frank Holl, R.A.

Interior of a room; a woman seated rocking a cradle. Signed and dated, "Frank Holl, 1880." Canvas, 39½ by 32½ in.

232 Portrait of the MARQUIS OF DUFFERIN AND AWA.

THE MARQUIS OF DUFFERIN AND AWA.

Frank Holl, R.A.

Three-quarter figure, standing to r., profile; his r. hand rests on his hip; fur-lined coat. Signed and dated, "Frank Holl, 1885."

Exhibited in 1885.

LENT BY

PAINTER.

233 Portrait of **VISCOUNT HAMPDEN**, as Speaker of the House of Commons.**VISCOUNT HAMPDEN.****Frank Holl, R.A.**

Full-length figure, standing to l. in front of the Speaker's chair in the House of Commons, three-quarter face; his hands loosely clasped in front of him; Speaker's robe with ribbon and star of the Bath. Signed and dated, "Frank Holl, 1885." Canvas, 93½ by 57½ in.
Exhibited in 1885.

234 Portrait of **E. H. CARBUTT, Esq.****E. H. CARBUTT, Esq.****Frank Holl, R.A.**

Three-quarter figure, seated to l.; hands clasped; dark background. Signed and dated, "Frank Holl, 1884." Canvas, 49½ by 39½ in.

235 **GONE.****MRS. THOMAS AGNEW.****Frank Holl, R.A.**

Group of three women and a girl standing on the platform of a railway station; one of the younger women holds an infant in her arms; an old woman, holding up her hands, looks after a train which steams away in the darkness on the l. Signed and dated, "Frank Holl, 1877." Canvas, 56 by 43.

236 Portrait of **SIGNOR PIATTI.****F. C. PAWLE, Esq.****Frank Holl, R.A.**

Three-quarter figure, seated to l., full-face; his double-bass, on which his l. hand rests, between his knees, a bow in his r. hand, spectacles; dark background, with tapestry. Signed and dated, "Frank Holl, 1879." Canvas, 48½ by 38½.
Exhibited in 1879.

237 **THE FIRST-BORN.****MRS. HILL.****Frank Holl, R.A.**

A village churchyard; group of four girls carrying a small coffin, followed by a man and woman, an old man, and a boy. Signed and dated, "Frank Holl, 1876." Canvas, 42 by 60 in.

WATER-COLOUR ROOM.

WATER-COLOUR DRAWINGS—Nos. 1-73.

By J. M. W. TURNER, R.A.

LENT BY

PAINTER.

1

STAMFORD.

SIR JOHN FOWLER.

J. M. W. Turner, R.A.

View looking down the market-place; several towers and steeples are visible; the nearest tower stands out against dark thunder-clouds; on the l. is a coach with figures getting out of it; other figures crossing the street; on the r. is a milkmaid, with pail; thunderstorm with lightning and heavy rain. Painted 1829. Engraved by W. Miller in 'England and Wales.' Size $11\frac{1}{2}$ by $16\frac{1}{2}$ in.

2

CHATHAM, from Fort Pitt.

GEORGE GURNEY, Esq.

J. M. W. Turner, R.A.

The town is seen from a height at a bend of the river; in the distance is the tower of Rochester Cathedral; on a rising ground in the middle distance to l. some troops are being drilled; in the foreground are a sentry and several other soldiers, and on the extreme r. a drummer talking to a woman; a drum and other objects are lying in the foreground. Painted 1831. Engraved by W. Miller in 'England and Wales.' Size 11 by $17\frac{7}{8}$ in.

3

PRUDHOE CASTLE.

REV. W. KINGSLEY.

J. M. W. Turner, R.A.

View looking up the Tyne; steep hills on the l. slope down to the river, in the middle of which is a wooded island; beyond is seen the castle on a hill; on the r., on high ground, are two tall trees, at the foot of which are two women seated near the edge of a lane; cows are standing in the water; rocks seen in the l. foreground; sunset sky. Painted 1827. Engraved by E. Goodall in 'England and Wales.' Size $11\frac{1}{2}$ by 16 in.

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| | LENT BY | PAINTER. |
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- 4** **PEMBROKE CASTLE.**
- WILLIAM PITT MILLER, ESQ.** **J. M. W. Turner, R.A.**
- View looking across the mouth of the river; rough sea, with strong breeze; some vessels under sail off the point on which is the castle; on the r. are some boats drawn up, and fishermen sorting fish; more fish are lying on the sand; on the l. is some timber and an anchor; a bright gleam of sunshine is coming through a rift in the stormy sky. Exhibited 1806. Size $26\frac{1}{4}$ by 39 in.
- 5** **BARNARD CASTLE.**
- WILLIAM PITT MILLER, ESQ.** **J. M. W. Turner, R.A.**
- View looking along the river Tees, with a bridge in sight; the ruined castle is seen in the middle distance to the l.; in the extreme r. corner is a steep bank, with some trees which a man is clipping; under the bank two people are fishing; farther off is another fisherman wading; steep rocky bank in the foreground on the l.; sunset sky. Painted 1826. Engraved by R. Wallis in 'England and Wales.' Size $11\frac{1}{2}$ by $16\frac{1}{8}$ in.
- 6** **OBERWESEL.**
- EXECUTORS OF THE LATE WILLIAM** **J. M. W. Turner, R.A.**
QUILTER, ESQ.
- View looking along the river from a height; steep hills rise on each side; in the foreground some women are picking grapes and a man is lying asleep; nearer is a woman suckling a child, with another child lying by her; a ruined tower seen behind trees on the r., and beyond it a town with a church steeple in the middle distance; another tower on the l.; sunset sky. Signed and dated, "J. M. W. Turner, 18—." Painted 1840. Size $13\frac{3}{4}$ by 21 in.
- 7** **THE FIELD OF WATERLOO.**
- MAJOR RICHARD FAWKES.** **J. M. W. Turner, R.A.**
- In the centre of the picture the farmhouse of La Haye Sainte, with road leading straight away from it into the distance; in the foreground are the bodies of dead soldiers and horses, and overturned cannon; heavy storm-clouds, with lightning, sweeping across the picture. Painted 1815. Engraved in Moore's 'Works and Life of Lord Byron.' Size $11\frac{3}{8}$ by $15\frac{3}{4}$ in.
- 8** **STIRLING CASTLE.**
- GEORGE GURNEY, ESQ.** **J. M. W. Turner, R.A.**
- In the middle distance is the castle; dim indistinct hills in the far distance; the Forth is seen winding away on the l., with vessels lying stranded; in the centre of the foreground is a road leading downwards through a quarry, in which men are working; on the l. is a small house; above the quarry are some men reaping; cloudy sky. Painted 1834. Engraved in Sir Walter Scott's Prose Works, vol. xxiii. Size $3\frac{3}{8}$ by $5\frac{7}{8}$ in.

LENT BY

PAINTER.

9

STEETON, near Farnley.

J. IRVINE SMITH, Esq.

J. M. W. Turner, R.A.

A manor house; in the foreground is a wall inclosing a garden, and outside it some trees, against one of which is a ladder with a boy on it picking apples; below is a woman with a child, carrying an empty basket; near them two other women are seated on the ground beside a basket full of apples; on the r. some clothes lying, and beyond them a woman hanging out clothes to dry on the wall; evening sky. Painted 1816. Size $4\frac{1}{2}$ by $6\frac{1}{4}$ in.

10

CADER IDRIS.

WILLIAM PITT MILLER, Esq.

J. M. W. Turner, R.A.

The mountain is faintly seen in the distance through mist; a pool of water is in the foreground; a herd of cows are passing by the side of a stream; beyond them are some cottages and the figure of a woman; in the middle distance a reach of the river takes a bright gleam from the morning sky. Painted about 1800. Size 23 by $31\frac{1}{4}$ in.

11

NELSON'S MONUMENT, Great Yarmouth.

REV. W. KINGSLEY.

J. M. W. Turner, R.A.

View of Great Yarmouth seen from Gorleston; the monument, on the sands in the middle distance, is seen against heavy storm-clouds rising over the sea; a number of vessels are collected in the roads; on the r. is Gorleston pier, and beyond it the river, with the masts of vessels at anchor; on the l. is a road leading down, and near it, in the foreground, a woman is spreading out clothes; a gust of wind has blown some of them away. Painted 1828. Engraved by W. Miller in 'England and Wales.' Size 11 by $15\frac{1}{2}$ in.

12

FALLS OF THE GLYDE.

ROBERT DURNING HOLT, Esq.

J. M. W. Turner, R.A.

In the centre of the picture are the falls in two parts; the river falls into a basin below the level of the eye, and out of it rushes a rapid stream, passing amongst rocks into the r. hand corner; on the l. are five figures undressing for a bath; on the r. of the highest fall is seen a ruin, and trees are all around; evening sky. Exhibited 1802. Size $28\frac{3}{4}$ by 41 in.

13

SHOREHAM.

J. IRVINE SMITH, Esq.

J. M. W. Turner, R.A.

The harbour and town are seen in the middle distance, with a creek extending to the foot of the height from which the view is taken; in the foreground some men are stacking timber; near them are some horses and a cart; boats are lying on the beach; on the extreme r. are seated two female figures, and on the ground beside them are a basket and a boy's kite; sunset sky. Painted about 1832. Size $8\frac{1}{2}$ by $12\frac{1}{2}$ in.

LENT BY

PAINTER.

14

EDINBURGH.

SIR JOHN FOWLER.

J. M. W. Turner, R.A.

View from the west ; a stream, in which are cattle wading, is in the foreground, overhung with large trees which occupy the l. of the picture ; above the woods in the middle distance are seen the castle and a portion of the town, with steeples, &c. ; and beyond are Calton Hill and Arthur's Seat ; in the distance stretches a level country, extending along the Forth ; white clouds, lit up by afternoon sun. Exhibited 1802. Size $25\frac{1}{4}$ by $38\frac{1}{4}$ in.

15

CONWAY CASTLE.

A. M. BLAKE, ESQ.

J. M. W. Turner, R.A.

The castle is seen in the middle distance on a rocky point ; rough sea in the r. foreground, breaking on to a beach, with rocks above it ; beyond the rocks some men are drawing up a boat ; two small vessels farther off are under sail ; stormy sky. Signed, "W. Turner." Painted about 1796. Size $16\frac{1}{2}$ by $24\frac{1}{4}$ in.

16

HARDRAW FALL.

EXECUTORS OF THE LATE WILLIAM
QUILTER, ESQ.

J. M. W. Turner, R.A.

A waterfall ; the water is falling over precipitous cliffs, with steep rocky ground on either side ; in the foreground is a woman seated near a basket with some clothes, and down below, on the banks of a stream, are some cows and sheep ; hills seen in the distance, above the falls ; the sun, high upon the r., throws half the glen into shadow. Painted about 1816. Engraved in Whitaker's 'Richmondshire,' by John Pye. Size $11\frac{3}{8}$ by $16\frac{1}{4}$ in.

17

HEIDELBERG.

EXECUTORS OF THE LATE WILLIAM
QUILTER, ESQ.

J. M. W. Turner, R.A.

View of the town seen across the river ; the town and castle lit up by the last rays of the setting sun ; behind the hills the moon is rising above a bank of dark clouds ; to the l. is a road, with figures of women and children, some students leaning against a parapet, and further back some women washing clothes ; a boat is on the river to r., and a bridge is seen in the middle distance. Painted about 1842. Size $14\frac{1}{2}$ by $21\frac{1}{2}$ in.

18

FLORENCE.

MISS CROFTON.

J. M. W. Turner, R.A.

View looking along the river from San Miniato ; the Ponte Vecchio is seen nearly in the centre of the picture ; beyond it is another bridge, and to the r. the Palazzo Vecchio, the Campanile of Giotto, and the dome of the Cathedral towers above the town ; distant hills are faintly seen, and nearer the foreground pine and cypress trees ; on a terrace in the foreground are some figures of women and children reclining ; a lute lies on the ground ; evening sky. Painted about 1828. Engraved in the 'Keepsake.' Size $12\frac{5}{8}$ by 19 in.

LENT BY

PAINTER.

19

BAMBOROUGH CASTLE.

THE EARL OF DUDLEY.

J. M. W. Turner, R.A.

A steep cliff on which stands the castle, and beyond it another headland, from which a rocket is ascending; very stormy sky and sea; a vessel on the rocks is breaking to pieces; near her is a boat full of men; on the shore a number of people are engaged in picking up fragments of the wreck, and on some rocks in the r. foreground two women with a boat-hook are waiting for spoil. Painted about 1840. Size 20 by 28 in.

20

THE LAKE OF ALBANO.

J. S. MORGAN, Esq.

J. M. W. Turner, R.A.

The lake in the middle distance, surrounded by high wooded banks; a convent is seen on the brow of a distant hill; in the l. foreground are four tall trees, and on a terrace at the foot of a steep wooded bank are several figures; a man and woman looking at some prints, and beside them a man seated, bareheaded, has a number of papers; on the l. a gun lies on the ground; sun setting in a clear sky. Painted 1828. Engraved in the 'Keepsake.' Size 11 $\frac{1}{2}$ by 16 $\frac{3}{8}$ in.

21

THE LAKE OF NEMI.

SIR JOHN FOWLER.

J. M. W. Turner, R.A.

The lake is surrounded by high hills; a town is seen on one of the summits on the r.; in the r. foreground are two women with a child, one sitting on some sculptured stones; trees and ruins beyond them; on the l. a girl with some goats is at the edge of the lake; sunset sky, with haze on the mountains in the distance. Painted about 1842. Size 13 $\frac{5}{8}$ by 20 $\frac{1}{2}$ in.

22

STONEHENGE.

WILLIAM PITT MILLER, Esq.

J. M. W. Turner, R.A.

A violent thunderstorm with lightning, by which the circle of stones is lit up; in the foreground a flock of sheep and lambs, some of them lying down; a cow nearest the spectator stands with two lambs, one of them dead, and a dog is howling beside the dead body of the shepherd. Painted 1828. Engraved by R. Wallis in 'England and Wales.' Size 11 $\frac{1}{8}$ by 16 in.

RHINE SKETCHES.

The following fifty-one sketches were done by Turner during a tour made by him up the Rhine in 1819. It is said that he was only absent from England three weeks, which, considering the slow travelling of the period, would scarcely leave a fortnight for the remarkable work he accomplished. On his return he went direct from Rotterdam (via Hull) to his friend Mr. Fawkes at Farnley Hall, and it is well remembered by those still living that on his arrival he took from his coat-pocket a roll of paper tied with string, which on being unfolded displayed, to the astonishment of all present, these studies. They were made upon paper originally white, but which Turner stained grey by passing it through a dish filled with the tint he required. This enabled him to wash and scrape out lights, and aided the marvellous power and rapidity with which he always worked. Body colour is also freely used, as was his custom when working upon tinted paper. Mr. Fawkes purchased the drawings, and they have been always kept in a special case, but the present owner, Mr. Ayscough Fawkes, has kindly allowed them to be temporarily framed and exhibited together. It was from some of these studies that several of the elaborate drawings were made which were included in the Winter Exhibition of 1887, notably "Cologne," "Marksburg," "The Palace of Biebrich on the Rhine," &c., and as these drawings are dated 1820, they must have been made the year after his expedition.

LENT BY

PAINTER.

23

MAYENCE.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

The town to the r. in the middle distance, with a bridge crossing the river, on which are some boats, and nearer to the spectator sailing-boats; small town on the l.; cloudy sky, with rain-clouds. Size $8\frac{1}{2}$ by $14\frac{1}{4}$ in.

24

MAYENCE.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

The town from a terrace on the river bank; churches, towers, and other lofty buildings seen rising above smaller houses; in the centre of the picture, nearer to the spectator, a tower with pointed roof; boats on the river; cloudy sky. Size $7\frac{3}{4}$ by $12\frac{1}{8}$ in.

25

MAYENCE.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

The town in the distance, seen indistinctly; several boats on the river; evening sky after sunset. Size $8\frac{3}{4}$ by $13\frac{3}{8}$ in.

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| | LENT BY | PAINTER. |
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- 26** **PALACE OF BIEBRICH.**
- Ayscough Fawkes, Esq.** **J. M. W. Turner, R.A.**
- The palace in the middle distance on the r.; in the foreground a timber raft, with figures on it, floating down the river; a two-masted boat on the l., and beyond it is another vessel with mast; hills in the distance, with smoke rising at the foot of them; cloudy sky. Size 9 by 13 $\frac{1}{2}$ in.
-
- 27** **JOHANNISBERG.**
- Ayscough Fawkes, Esq.** **J. M. W. Turner, R.A.**
- The hill and Schloss seen in the middle distance on the r.; beyond it is a range of hills faintly indicated; two boats in the foreground; two others farther off to r.; calm water; rainy sky. Size 8 $\frac{5}{8}$ by 13 $\frac{3}{8}$ in.
-
- 28** **RÜDESHEIM, looking to Bingen Klopp.**
- Ayscough Fawkes, Esq.** **J. M. W. Turner, R.A.**
- Rüdesheim to the r.; opposite are steep hills, with buildings and a tower; dark hills beyond them, shutting in the river; in the l. foreground a vessel with sails, and a boat alongside it; two sails seen farther away on the river; sky clearing after rain. Size 8 $\frac{1}{4}$ by 13 $\frac{1}{2}$ in.
-
- 29** **BINGEN, from the Loch.**
- Ayscough Fawkes, Esq.** **J. M. W. Turner, R.A.**
- To the l. of the picture is seen a road which winds up a steep hill into the distance; a little way along it a bridge crosses the river, beyond which is a town with church steeple, and farther off on the r. a hill surmounted by ruins; in the distance rises a steep mountain, on which is a castle; high ground on the l.; stormy clouds drift across the mountain; the sun is behind the spectator. Size 7 $\frac{5}{8}$ by 12 $\frac{1}{4}$ in.
-
- 30** **ABBEY OF BINGEN, looking into the Loch.**
- Ayscough Fawkes, Esq.** **J. M. W. Turner, R.A.**
- The ruined abbey on the r.; some distance beyond it is a bridge; to the l. some boats with masts and sails; the sun is setting over distant hills, which are indistinctly seen. Size 7 $\frac{5}{8}$ by 12 $\frac{1}{8}$ in.
-
- 31** **BINGER LOCH AND THE MAUSETHURM.**
- Ayscough Fawkes, Esq.** **J. M. W. Turner, R.A.**
- The Mausethurm in the centre of the picture; to the r. a steep hill and castle; beyond the Mausethurm the river is shut in by steep hills; no boats or figures; fleecy clouds in the sky. Size 7 $\frac{1}{8}$ by 12 $\frac{1}{4}$ in.

LENT BY

PAINTER.

32

BAUSENBERG.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

Steep hill on the r.; at the foot of it runs a road, on which two figures are seated; trees on the l.; high ground in the middle distance; some ruins on a precipitous hill beyond; moon rising in the clouds. Size $8\frac{5}{8}$ by $12\frac{1}{4}$ in.

33

SOONECK, with Bacharach in the distance.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

In the foreground some vineyards, with people at work; a road leads along the bank of the river on the l.; a boat is lying near the shore; steep hills on either side; two castles on steep cliffs on the l.; heavy clouds in the sky. Size $8\frac{7}{8}$ by $14\frac{7}{8}$ in.

34

FÜRSTENBERG.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

View from the river; some boats and cows are on the bank; across the picture stretch the ruined walls of the town, through an archway in which is seen a street; roofs of houses appear above the walls; beyond is a steep bluff, with a castle on the top; high hills beyond on the r.; rainy sky. Size $9\frac{1}{4}$ by $12\frac{1}{4}$ in.

35

BACHARACH AND STAHLECK.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

In the centre of the picture is the wall of a town, with a road leading through an arch at the base of a tower, which forms part of it; farther off is seen a ruined castle on a hill; a glimpse of the river appears on the l. in the middle distance; on the r. a terrace with a vineyard above it, and the wall running up a steep hill; light clouds, with afternoon sunlight on the town; foreground in shadow. Size $7\frac{3}{4}$ by $12\frac{1}{2}$ in.

36

PFALZ.

AYSCOUGH FAWKES, ESQ.

J. M. W. Turner, R.A.

A castle on a rock in the river, high hills on each side; other hills shutting in the river in the distance; on the r. is a castle on low ground by the river-side, and another is perched on the hill above; murky sky, with mist over the river. Size $7\frac{3}{4}$ by $12\frac{1}{2}$ in.

LENT BY

PAINTER.

37

OBERWESEL.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

View of the river where it takes two sharp bends between high cliffs; Oberwesel is seen in the middle distance, with a high tower, and a castle on the cliff above; in the foreground to r. is a rocky bank, up which some figures are climbing; in the l. foreground is a boat; cloudy afternoon sky. Size $8\frac{5}{8}$ by 14 in.

38

A BEND OF THE RIVER.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

High rocky shore on each side; on the l., a road, on which are some figures, runs beside the river, which a ferry-boat is seen crossing; evening star reflected in the water; evening sky, after sunset. Size $7\frac{3}{4}$ by 12 in.

39

GOARSHAUSEN AND KATZ CASTLE.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The river is hemmed in by rocky banks, with the castle seen in the middle distance, and a high hill with another castle beyond; in the l. foreground are boats moored to the bank, with cattle and several figures near them; behind are some trees; steep cliffs on the l.; evening sky. Size $7\frac{5}{8}$ by 12 in.

40

LURLEYBERG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

A narrow reach of the river winding between steep and very high banks; two ferry boats near the bank to the r.; two vessels with masts in mid-stream; a cliff to the l. is in dark shadow, while evening light falls on the opposite side; the sky is covered with fleecy clouds. Size $7\frac{3}{4}$ by $12\frac{1}{2}$ in.

41

LURLEYBERG AND GOARSHAUSEN.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The river is winding round a steep precipitous bluff; beyond, in the middle distance where the river disappears, are some towers and buildings, and a castle above on the hill; a ferry-boat is seen on the river; a vineyard on the hill to r.; the sun is declining in a stormy sky. Size $7\frac{5}{8}$ by $12\frac{1}{2}$ in.

42

LURLEYBERG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The same rocky bluff as in the preceding picture, seen from the opposite side; the river disappears beyond it in a deep and rocky gorge; on a bank in the r. foreground are some trees and figures, with horses towing a barge, which occupies the l. corner; afternoon sky, with light clouds. Size $7\frac{3}{4}$ by $12\frac{1}{2}$ in.

LENT BY

PAINTER.

43

LURLEYBERG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Scene looking down the river, which disappears with a sharp turn in the middle distance; lofty, precipitous banks on each side; in mid-stream is a timber raft with figures on it; in the r. foreground some willows on the bank, with a ferry boat near them and some figures; late afternoon, rain clearing off. Size $7\frac{1}{2}$ by $11\frac{3}{4}$ in.

44

GOARSHAUSEN.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Moonlight scene; a sharp bend of the river, with dark high land on the far side; the tower of a ruined castle seen against the sky; under it, on the bank, a village, with smoke hanging over it, and lights which are reflected in the water; high rocky cliffs on the l., under which is a footpath with figures on it; the moon is rising beyond the highest hill, with light reflection of it; light fleecy clouds. Size $7\frac{3}{4}$ by $12\frac{3}{8}$ in.

45

LURLEYBERG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Early morning; the air full of mist; high cliff on the l., lit up by the sun; on the river is a raft, and to the l., a sailing vessel; on the bank to r., a group of trees, and a footpath with figures on it; fleecy clouds in the sky, lit up by the rising sun. Size $7\frac{1}{2}$ by $11\frac{7}{8}$ in.

46

LURLEYBERG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

A steep bluff on the far side of the river, which flows swiftly below it, occupies the centre of the picture; in the shadow of the cliff, the upper part of which is lit up by the sun, is a vessel sailing; the river and near bank are in shadow; a ferry-boat is in mid-stream; another is near the bank on the r., where some figures are waiting to cross; overcast sky. Size $7\frac{1}{2}$ by $11\frac{7}{8}$ in.

47

KATZ CASTLE, WITH RHEINFELS.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

A high cliff, crowned with ruins, and with some trees at the base, faces the spectator; on the r. is a glimpse of the river, winding under a high precipitous bank, on which is a castle; afternoon sky. Size $7\frac{1}{2}$ by $12\frac{1}{8}$ in.

LENT BY

PAINTER.

48 RHEINFELS, looking over St. Goar to Katz.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

View looking along the river from a height ; to the r. a stretch of hills, ending in a dark cliff ; in the foreground to r. an arched gateway, and near it some trees ; more to the l., a ruined wall ; beyond and below it a view of the street of a town on the river bank ; on the opposite side, at the water's edge, are houses, and above them a castle on the cliff ; sun setting over the river ; misty atmosphere. Size $7\frac{1}{2}$ by $12\frac{1}{8}$ in.

49 RHEINFELS, looking to Katz and Goarshausen.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

On the r. a castle on a hill is glowing in the last rays of the sun, and casts a shadow across the river and on to steep hills on the opposite side, on which is another castle ; a raft is in the river ; heavy clouds, with a mist on the water. Size $7\frac{1}{8}$ by $12\frac{1}{8}$ in.

50 HIRZENACH.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

A reach of the river with high banks on either side ; on the shore on the l. is a bridge over a small stream, and near it a boat with some figures ; farther off are some trees ; a boat is crossing the river ; cloudy sky. Size $8\frac{3}{8}$ by $12\frac{1}{8}$ in.

51 CASTLES OF THE TWO BROTHERS.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

In the foreground are some trees and figures ; a steep cliff rises on the far side of the river to the r., crowned by two castles which catch the last rays of the setting sun ; high bank to l. ; hazy sky. Size $8\frac{1}{8}$ by 12 in.

52 BOPPARD.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

The river bank outside the walls, with a boat and a number of figures ; in the centre of the picture is a tower with an archway over the entrance to the town ; beyond it are houses, churches, and steeples ; in the distance some hills are seen through the rain ; stormy, rainy sky ; a gleam of sunlight on the town. Size $7\frac{3}{8}$ by $12\frac{1}{4}$ in.

LENT BY

PAINTER.

53

PETERHOFF.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

In the foreground on the bank of the river is a road, on which are some figures; boats on the river; hills in the distance, with heavy clouds hanging over them, lit up by a gleam of sunshine; a rainbow spans the river from side to side. Size $8\frac{1}{4}$ by $12\frac{1}{2}$ in.

54

MARKSBURG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

Trees in the foreground, and a road, on which some figures are seated, leads towards a cliff which is seen in the middle distance, with a castle on the top of it; high hills beyond, at the foot of which winds the river; evening sky. Size $7\frac{5}{8}$ by $12\frac{3}{8}$ in.

55

OBERLAHNSTEIN.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

A castle with high tower; in the foreground a road passes through trees and ruins, near which some women are filling bottles at a well; in the l. foreground is a cross; beyond is seen the river flowing at the foot of steep cliffs, on one of which is a castle; cloudy sky. Size $7\frac{5}{8}$ by $12\frac{1}{4}$ in.

56

ENTRANCE OF THE LAHN.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

On the l. is a point of land at the junction of the two rivers; beyond it the shores are flat, with some towers and steeples at a turn of the river lower down; farther on the banks rise steeply, and a castle is seen on a cliff on the l.; on the r. a road runs along under steep banks with a stone parapet on one side; vineyards are on the slope to the r., and beyond is a castle on a cliff; distant hills seen through a haze; the sky is filled with rain-clouds; a boat is seen on the river. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

57

ABBEY, NEAR COBLENTZ.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

In the foreground are some trees, under which on the l. a figure is seated; beyond, on the river bank, some men are towing a barge; the river here makes a loop, and the ruins of the abbey occupy the flat land inside it; high hills beyond; in the distance is a castle on a cliff; sky covered with fleecy clouds. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

LENT BY

PAINTER.

58 THE BACK OF EHRENBREITSTEIN, from the Pfaffen.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

The fortress, with its ruins, occupies the centre of the picture; a road runs at the foot of some walls in the foreground, with trees beside it and crosses by a bridge over a small stream; overcast sky; the castle is lit up by the last rays of the setting sun. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

59 FROM EHRENBREITSTEIN.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

In the foreground the ruins of a monastery, on the terraces of which some monks are walking; beyond, on the l., is a steep cliff; on the r. the river, winding below, with an island in it, bends round a low point and disappears at the foot of a steep hill; misty distance, with sun setting. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

60 THE QUAY AT COBLENTZ.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

The fortress of Ehrenbreitstein is in the centre of the picture; at the foot of it is the town, with a cloud of smoke rising over it; in the l. foreground is the quay, with some houses, boats, and a number of figures; heavy clouds rising behind Ehrenbreitstein; evening sky. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

61 BRIDGE OVER THE MOSELLE, COBLENTZ.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

The bridge, with eight arches, stretches across the picture; on the shore in the foreground a soldier and a woman are seated, and on the brink of the river women are engaged in washing clothes; beyond the bridge on the other side of the river is the town, and farther off a steep hill surmounted by the castle and ruins of Ehrenbreitstein; overcast sky. Size $7\frac{5}{8}$ by $12\frac{1}{4}$ in.

62 NEUWIED AND WEISSENTHURM.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

A long reach of the river, with reeds in the l. foreground; a boat, with sail set, is seen on the r., and farther along is another one; in the middle distance is a bridge of boats; high ground beyond, indistinctly seen; misty sky. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

LENT BY

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63 WEISSENTHURM AND HOCHÉ MONUMENT.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

The river seen from a height; dark tower with pointed roof on the r.; a group of trees on the l.; below them is a town; and beyond that the river is seen winding between low banks; moon rising after sunset; hazy distance. Size $7\frac{3}{4}$ by $12\frac{3}{8}$ in.

64 ANDERNACH.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

View looking along a road; on the r. are some ruined walls, and trees on the l.; in the middle distance the ruins of an abbey, with a tall tower; beyond it is a high cliff; one or two figures are seen on the r.; cloudy sky, after sunset. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

65 ROMAN TOWER AT ANDERNACH.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

To l., on the river bank, are boats and timbers, and men engaged round a fire; beyond is an avenue of poplars; high ruined walls to the l., and beyond them a circular tower, with an octagonal upper part; in the distance the river flows under high banks; stormy clouds rising in the sky, sunset. Size $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

66 HAMMERSTEIN.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

View looking across the river to a lofty and steep cliff crowned with a ruined building, and overhanging a town which lies at its base; in the foreground, on the bank of the river, are wagons and figures of men and horses; cloudy sky, with mist. Size $7\frac{3}{8}$ by $12\frac{3}{8}$ in.

67 REMAGEN AND LINTZ.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

In the r. foreground is a sharp turn of a road under a cliff, and some wagons, horses, and men; beyond them, in the middle distance, a high bank rises, with a building with belfry; farther off on low ground is a town with church and tall steeple; to the l., on the far side of the river, is seen a tower and a town extending along the bank round a sharp bend; high hills beyond; vapoury evening sky. Size $7\frac{3}{4}$ by $12\frac{3}{8}$ in.

68 ROLANDSWERTH NUNNERY WITH DRACHENFELS.

Ayscough Fawkes, Esq.

J. M. W. Turner, R.A.

The bank of the river occupies the l. foreground, with figures towing a boat; beyond are steep cliffs with ruins, and on a promontory at their base is seen the nunnery; a sailing-boat is in mid-stream; a high bank rises on the opposite side of the river, with a castle perched on the steep cliff; fleecy clouds in the sky. Size $7\frac{3}{4}$ by $12\frac{1}{8}$ in.

LENT BY

PAINTER.

69

DRACHENFELS AND NUNNERY.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

In the foreground is a road protected by parapets, high above the river ; on it is a coach and a figure on horseback ; beyond are high cliffs and hills on the other side of the river, with a tower on the summit of one of them ; cloudy sky. Size $8\frac{1}{4}$ by $11\frac{3}{8}$ in.

70

DRACHENFELS.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The castle on a steep cliff occupies the centre of the picture ; in the foreground is a bridge crossing a little stream, with figures and sheep, and beyond it is a group of trees ; in the l. foreground is a cross, near which are some figures ; evening sky. Size $9\frac{1}{4}$ by $11\frac{3}{8}$ in.

71

GODESBERG.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

In the foreground is a road stretching away into the distance ; some troops are marching along it in a cloud of dust ; a Gothic cross is seen on the l. of the road, and a ditch with trees overhanging it ; in the middle distance is a castle on a steep hill ; misty clouds in the sky. Size $7\frac{3}{4}$ by $11\frac{7}{8}$ in.

72

RHINE GATE, COLOGNE.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The outside of the town ; on the r. is a quay, crowded with men and horses ; a number of boats lie near it, with sails set ; in the extreme l. of the foreground is a lay-barge ; the houses and steeples of the town rise beyond on the r., and a glimpse of the river, with a white sail on it, is seen in the l. distance ; evening sky, with fleecy clouds. Size $7\frac{3}{4}$ by 12 in.

73

COLOGNE.

AYSCOUGH FAWKES, Esq.

J. M. W. Turner, R.A.

The cathedral is seen in the middle distance, and beyond it are a tall church with steeple, and another lofty building ; nearer to the spectator, on the l., is a tower with battlemented walls ; some boats near the river bank ; in the middle of the river are other boats with figures ; evening sky, with light clouds. Size $7\frac{3}{4}$ by 12 in.

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BODLEY, GEORGE FREDERICK.	GOW, ANDREW.	PRINSEP, VAL. CAMFRON.
BOUGHTON, GEORGE H.	GREGORY, EDWARD JOHN.	RICHMOND, WILLIAM BLAKE.
BRETT, JOHN.	HERKOMER, HUBERT.	STACPOOLE, FREDERICK.
BROCK, THOMAS.	HUNTER, COLIN.	STOREY, GEORGE ADOLPHUS.
BURNE-JONES, EDWARD.	LEADER, BENJ. WILLIAMS.	WATERHOUSE, J. WILLIAM.
CROFTS, ERNEST.	LUCAS, JOHN SEYMOUR.	WOODS, HENRY.
CROWE, EYRE.	MACBETH, ROBERT WALKER.	WYLLIE, WILLIAM LIONEL.

PROFESSORS.

Of Painting, J. E. HODGSON, ESQ., R.A.	Of Architecture, GEO. AITCHISON, A.R.A.
Of Sculpture,	Of Anatomy, JOHN MARSHALL, ESQ., F.R.S.
Of Chemistry, ARTHUR H. CHURCH, ESQ., M.A., F.R.S.	
Teacher of Perspective, HENRY ALEXANDER BOWLER	
Master in the Architectural School, RICHARD PHENÉ SPIERS.	

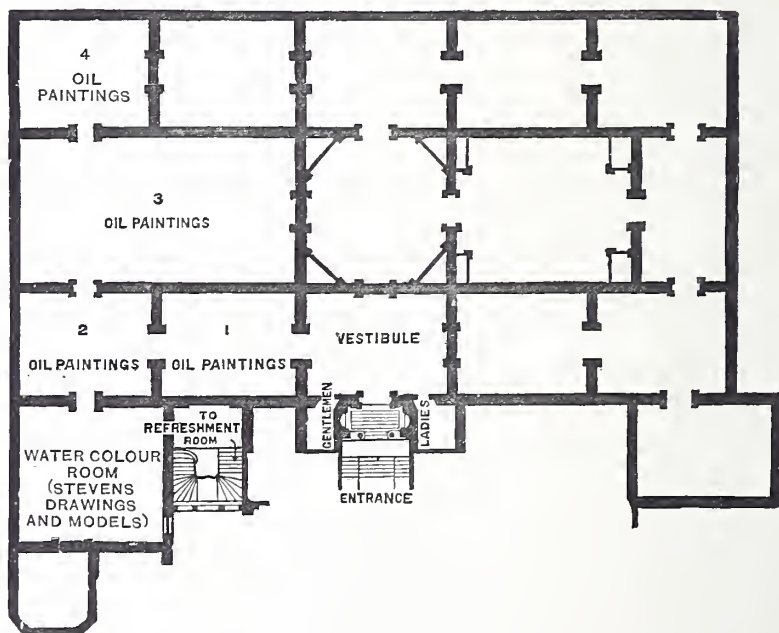
SECRETARY—FRED. A. EATON.

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WATER-COLOUR ROOM (ALFRED STEVENS)	43
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PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-59.

LENT BY

PAINTER.

- 1** Portrait of MRS. PAYNE-GALLWEY.
REV. B. GIBBONS. Sir Joshua Reynolds, P.R.A.
Philadelphia, daughter of General de Lancey, of New York; b. 1758; m. Stephen Payne, Esq., who took his mother's name of Gallwey; d. 1785.
Bust to l., profile. Unfinished. Canvas, 22½ by 17½ in. (oval).
- 2** FISHING BOATS BECALMED OFF COWES.
LADY MARY GORDON. Sir A. W. Callcott, R.A.
View looking over the Solent; on the r., a sailing-boat, with two men in it, one with a red cap; cloudy sky. Signed, "A. W. Callcott." Painted 1827.
Panel, 11½ by 17 in.

LENT BY

PAINTER.

3 THE HOUSEMAID: Portrait of MRS. GRAHAM.**THE EARL OF CARLISLE.****Thomas Gainsborough, R.A.**

Mary, daughter of the 9th Earl Cathcart; m. 1774, Thomas Graham, Esq., of Balgowan, afterwards Lord Lynedoch; d. 1792.

Full length, standing in a doorway, holding a broom; light-coloured cap and dress. Unfinished. Canvas, 91½ by 57½ in.

4**LANDSCAPE.****RT. HON. G. CAVENDISH BENTINCK, M.P. Thomas Gainsborough, R.A.**

Three figures on a bank, at the edge of a wood; cottage and distant landscape on r.; blue sky, with clouds. Canvas, 13½ by 11½ in.

5**LANDSCAPE.****RT. HON. G. CAVENDISH BENTINCK, M.P. Thomas Gainsborough, R.A.**

Cattle and sheep crossing a ford at the foot of a wooded knoll on the l.; landscape on the r., with a river winding away into the distance; blue sky, with clouds. Canvas, 12¾ by 14½ in.

6**LANDSCAPE.****RT. HON. G. CAVENDISH BENTINCK, M.P. Thomas Gainsborough, R.A.**

Open glade in a wood; thick clump of trees on the l.; blue sky, with clouds. Canvas, 13½ by 11½ in.

7**LANDSCAPE.****LADY MARY GORDON.****Sir A. W. Callcott, R.A.**

River bank, with willows; in the foreground two men in a punt, fishing; cloudy sky. Painted 1817. Panel, 11½ by 17½ in.

8**Portrait of A MAN.****J. HANSON WALKER, Esq.****English School.**

Bust to r., looking towards the spectator; black dress, lace collar, brown wig; dark background. Canvas, 24½ by 19½ in. (oval).

9**Portrait of MRS. CURWEN.****HENRY FRASER CURWEN, Esq.****George Romney.**

Isabella, daughter of Henry Curwen, Esq., of Workington; m., as his 2nd wife, 1782, John Christian Curwen, Esq. (see No. 20).

Full length, standing to r. in a landscape, looking up; her r. arm rests on a pedestal; feet crossed; white dress, blue sash, red mantle. Canvas, 95 by 59 in.

LENT BY

PAINTER.

10

LANDSCAPE.

LORD BRASSEY.

James Ward, R.A.

View on the sea-shore ; in the foreground some donkeys tied to a railing ; fish lying near them ; on a bank above them are two men, one on horse-back, and a dog ; rocky height in the distance ; stormy sky, with gleams of bright sunlight. Signed and dated, "J. W., 1803." Canvas, 32½ by 50 in.

11

A FARMYARD.

REV. B. GIBBONS.

George Morland.

Two men standing at the open door of a stable ; near them, a cart-horse and some pigs ; dark foliage overhead. Signed and dated, "G. Morland, 1791." Canvas, 27½ by 35 in.

12

THE HIGHLAND WHISKY-STILL.

THE DUKE OF WELLINGTON.

Sir Edwin Landseer, R.A.

A Highlander, with dogs and dead stag, is sitting at the entrance to a hut ; an old woman and two children stand near, and another man is in the background. Painted 1842. Panel, 31½ by 39½ in.

13

Portrait of THE MARCHIONESS OF HERTFORD.

THE EARL OF CARLISLE.

George Romney.

Maria Fagniani, m. 1798, Francis, 3rd Marquis of Hertford ; d. 1856. Half figure seated to r., the l. arm resting on a pedestal ; white dress, pink sash, broad-brimmed white hat with pink ribbon ; dark background. Canvas, 29 by 24½ in.

14

SEA-PIECE.

REV. B. GIBBONS.

Thomas Creswick, R.A.

View looking along the sea-shore ; waves breaking on the r., pier in the distance ; on the l. are some fishermen, one on a white pony ; in the foreground a dog carrying a stick ; stormy sky. Signed and dated, "T. Creswick, 1848." Canvas, 41 by 59½ in.

15

"JOCKO."

LIEUT.-GEN. OWEN WILLIAMS.

Sir Edwin Landseer, R.A.

A white terrier standing over a hedge-hog on a bank ; lake and hills in the background. Painted 1828. Canvas, 38½ by 49½ in.

LENT BY

PAINTER.

16

THE INTRUDING PUPPIES.

STEPHENSON CLARKE, Esq.

Sir Edwin Landseer, R.A.

Interior of a stable; a monkey, in a hat and jacket, trying to drive away two puppies who have been eating his food. Signed and dated, "E. Landseer, 1821."

Exhibited in 1821 under the title of "Impertinent puppies dismissed by a monkey." Canvas, 24 by 35½ in.

17

Portrait of WILLIAM STIRLING.

SIR M. B. BEGBIE.

Sir Joshua Reynolds, P.R.A.

William Stirling, Esq., of Wantage and North Heath; d. 1789.

Half figure to l., looking towards the spectator; blue coat, dark cap; dark background. Canvas, 30 by 24½ in.

18

ITALIAN LANDSCAPE.

LORD WANTAGE.

Richard Wilson, R.A.

A lake, on the r. a wooded height crowned by a castle; children fishing in the foreground; hills in the distance; blue sky, with clouds. Canvas, 33 by 42 in.

19

BARKING TREES.

REV. B. GIBBONS.

John Linnell.

A clearing in a forest; a number of figures in the foreground, some of whom are stripping the bark off the trunks of fallen trees; blue sky, with clouds. Signed and dated, "Jno. Linnell, 1817." Canvas, 30 by 41½ in.

20

Portrait of JOHN CHRISTIAN CURWEN.

HENRY FRASER CURWEN, Esq.

George Romney.

John, eldest son of John Christian, Esq., of Milltown and Evanrigg; took the name of Curwen on his 2nd marriage (see No. 9); d. 1829. Canvas, 95 by 59 in.

Full length, standing in front in a landscape, looking to l., his r. arm resting on a horse which stands beside him on the l.; his hat and whip in his l. hand; riding costume, with blue coat. Canvas, 95 by 59 in.

21

BOATS IN A GALE.

LADY MARY GORDON.

Sir A. W. Callcott, R.A.

Rough sea; two boats sailing on the r.; large ship in the distance; stormy sky. Painted 1817. Panel, 11½ by 17½ in.

LENT BY

PAINTER.

22**LANDSCAPE.****RT. HON. G. CAVENDISH BENTINCK, M.P.****Richard Wilson, R.A.**

View looking along a river, with a tower and figures in the r. foreground; blue sky. Canvas, 13½ by 17 in.

23**THE SLIDE.****REV. B. GIBBONS.****Thomas Webster, R.A.**

A frozen pond, on which a number of boys are sliding and playing hockey, and some falling down; other figures looking on; houses and a church on the r.; cloudy sky. Signed and dated, "T. Webster, 1849" (T and W connected). Canvas, 29½ by 60 in.

24**Portrait of ROBERT WILLIAMS.****THE ROYAL THAMES YACHT CLUB.****J. M. W. Turner, R.A.**

Captain of the Cumberland Fleet, a yacht club presided over by the Duke of Cumberland, and merged in 1823 into the Royal Thames Yacht Club.

Three-quarter figure standing to l., looking towards the spectator, holding a telescope in both hands; blue coat, with brass buttons; his hat and gloves lie on a rock beside him; distant view over the sea on the l. Canvas, 55 by 43 in.

25**ST. JOHN THE BAPTIST PREACHING.****E. M. WIMPERIS, Esq.****John Linnell**

Mountainous and wooded landscape, with St. John preaching to the multitude in the foreground. 12 by 16½ in.

26**PORTRAIT GROUP.****ROYAL ACADEMY.****John H. Mortimer, A.R.A.**

Portraits of John Hamilton Mortimer, A.R.A., the painter; b. 1741; d. 1779; Joseph Wilton, R.A., the sculptor; b. 1722; d. 1803; and of a lad named Thury, who used to sweep out the rooms of the Royal Academy at Somerset House.

Interior of a room; three small full-length figures; Mortimer seated with a drawing-board before him, about to make a sketch of a mask which the boy is holding; Wilton leans over him. Canvas, 29 by 24 in.

27**THE PIG-STYE.****STEPHENSON CLARKE, Esq.****George Morland.**

A sow and young pigs in a sty overhung by trees; a woman and a boy leaning on the palings of the sty, feeding them. Signed, "G. Morland." Canvas, 19½ by 25½ in.

LENT BY

PAINTER.

28**HORSES BAITING.**

REV. B. GIBBONS.

William Mulready, R.A.

A waggon, with two horses, stopping to water in front of a wayside inn, which occupies the l. of the picture; a woman is seated on the top of the waggon; blue sky, with clouds. Signed and dated, "W. M. 1810." Panel, 16 by 13 in.

29**COWS.**

LORD BRASSEY.

James Ward, R.A.

Interior of a cowshed; two cows and a donkey, a man with lantern behind. Signed with monogram and dated, "J. Ward, R.A., 1826." Panel, 18 by 28½ in.

30**Portrait of THE PRINCE OF WALES, afterwards GEORGE IV.**

ROYAL ACADEMY.

Sir William Beechey, R.A.

Eldest son of George III.; b. 1762; succeeded to the throne, 1820; d. 1830. Three-quarter figure in uniform, standing in front, looking to l.; his r. hand holds his sword; sky background. Canvas, 54½ by 45½ in.

31**HORSES.**

LORD BRASSEY.

James Ward, R.A.

Five horses in a meadow; the nearest one, a chestnut mare, stands on a knoll in the foreground. Signed with monogram and dated, "J. Ward, R.A., 1821." Panel, 17½ by 28 in.

32**A WINDMILL.**

REV. B. GIBBONS.

John Linnell.

View looking over wild heath-land, with a windmill on a knoll in the foreground; a cart, with figures unloading it, at the windmill; cloudy sky. Signed and dated, "J. Linnell, 1846." Panel, 14½ by 19 in.

33**LANDSCAPE.**

REV. B. GIBBONS.

William Mulready, R.A.

Two figures on horseback halting for refreshment at a wayside inn, which occupies the r. of the picture; cloudy sky. Signed and dated, "W. M., 1809." Panel, 16½ by 13 in.

34**LANDSCAPE.**

REV. B. GIBBONS.

William Mulready, R.A.

A farm house, in front of which some children are playing near some felled trees; wood on the l.; blue sky, with clouds. Panel, 13½ by 18 in.

LENT BY

PAINTER.

35**LANDSCAPE.****RT. HON. G. CAVENDISH BENTINCK, M.P.** **Richard Wilson, R.A.**

A wooded height, with castle on the summit; lake, with figures in the l. foreground; blue sky. Canvas, 18 by 21 in.

36**THE SHIP ON FIRE.****REV. B. GIBBONS.****Francis Danby, A.R.A.**

Calm moonlit sea; the sky obscured by the smoke of a burning vessel. Canvas, 40 by 59½ in.

37**THE CORNFIELD.****REV. B. GIBBONS.****John Linnell.**

View over an undulating plain, with a cornfield in the middle distance, and a high tree, with a figure seated near it, in the foreground; sunset sky. Canvas, 19 by 30 in.

38**MOTHER AND CHILD.****REV. B. GIBBONS.****Charles Robert Leslie, R.A.**

Interior of a room; a woman in a green dress, seated, with the child on her lap, whom she is bending over and kissing. Panel, 22 by 19 in.

39**HAMPSTEAD HEATH.****REV. B. GIBBONS.****John Constable, R.A.**

View looking across the Heath; gravel-pit in the r. foreground; boys bathing in a pool on the l.; cloudy sky. Canvas, 23½ by 30 in.

40**THE GRAVE OF THE EXCOMMUNICATED.****REV. B. GIBBONS.****Francis Danby, A.R.A.**

Moonlight view on a heath, in a storm; in the foreground, a dog howling over a grave; man with a lantern on the r.; church in the distance; dark clouds driving across the sky. Canvas, 20½ by 29½ in.

41**Portrait of MR. CHAPLIN, OF BLANKNEY.****RT. HON. HENRY CHAPLIN, M.P.****George Romney.**

Charles Chaplin; b. 1759; M.P. for county of Lincoln. (For portrait of his wife, see No. 45.)

Three-quarter figure standing to r., looking towards the spectator; hat and stick in his l. hand; his r. hand on his hip; grey coat, white waistcoat, and wig; red curtain background. Canvas, 49½ by 39 in.

LENT BY

PAINTER.

42

SKETCH IN WINDSOR PARK.

E. M. WIMPERIS, Esq.

Sir A. W. Callcott, R.A.

View in the park looking towards the castle, which is seen in the l. distance ;
decr under high trees in the foreground ; cloudy sky. Canvas, 15 by 19 in.

43

MIRANDA IN A BOAT PROPELLED BY CALIBAN.

HENRY FRASER CURWEN, Esq.

George Romney.

In the foreground a full-length figure of Miranda reclining in a boat. Canvas,
47½ by 60½ in.

44

THE SHRIMPER.

REV. B. GIBBONS.

Sir A. W. Callcott, R.A.

Stormy sea breaking upon a beach, high up on which are some boats and
figures ; a shrimp in the l. foreground ; stormy sky. Canvas, 38½ by
55 in.

45

Portrait of MRS. CHAPLIN.

RT. HON. HENRY CHAPLIN, M.P.

George Romney.

Elizabeth, daughter of Robert Taylor, Esq. ; m. 1781, Charles Chaplin, Esq.,
of Blankney (see No. 41).

Three-quarter figure seated to l. in a landscape, looking towards the spec-
tator ; she holds a roll of paper in her r. hand ; white dress. Canvas, 49
by 39 in.

46

SUNSET.

REV. B. GIBBONS.

John Linnell.

View over a heath, with a pond and figures in the foreground ; a clump of
trees in the middle distance ; windmill seen on the horizon. Signed,
"J. Linnell f." Panel, 15 by 22 in.

47

RIVER SCENE, NEAR DORT.

LADY MARY GORDON.

Sir A. W. Callcott, R.A.

View looking towards the mouth of the river ; in the foreground are several
boats and figures ; blue sky, with clouds. Painted 1820. Canvas, 27½
by 36 in.

48

SEA-PIECE.

REV. B. GIBBONS.

J. M. W. Turner, R.A.

Rough sea ; two boats in the foreground ; a third on the r. is sailing towards
the spectator ; land in the r. distance ; squall coming up from the l.
Canvas, 17½ by 23 in.

*Small replica of Bridgman's picture or
possibly the earlier -*

LENT BY

PAINTER.

49 Portrait of MISS FANNY KEMBLE, afterwards MRS. TWISS.

Rt. Hon. G. CAVENDISH BENTINCK, M.P. Sir Joshua Reynolds, P.R.A.

Daughter of Roger Kemble, and sister of Mrs. Siddons; b. 1759; became an actress, and performed at Drury Lane; m. Francis Twiss, Esq., and retired from the stage; d. 1812.

Half figure to l., three-quarter face; white dress, with blue sash; grey background. Painted 1783. Canvas, 29 by 24½ in.

50 Portrait of THOMAS HANSON.

J. HANSON WALKER, Esq.

Johann Zoffany, R.A.

Of Crosby Square, London, Danish merchant.

Small full-length figure seated to r. in a chair under some trees; his stick in his l. hand, and his hat in his r.; red dress, white wig. Canvas, 27½ by 36 in.

51 CALYPSO MOURNING THE DEPARTURE OF ULYSSES.

REV. B. GIBBONS.

Francis Danby, A.R.A.

The figure of Calypso in the foreground walking on the sea-shore; rocky heights on the r.; clear sky, with setting sun seen across the sea. Canvas, 46 by 71 in.

52 SEA-PIECE, with Jetty.

REV. B. GIBBONS.

John Constable, R.A.

View looking along the seashore towards a jetty; ships in the r. distance; man with horse and trolly in the l. foreground; blue sky, with clouds. Signed and dated, "John Constable pinxt. 1822." Canvas, 12½ by 20 in.

53 INTERIOR.

T. RANGLES WITHERS, Esq.

Justus Juncker.

Interior of a room; three men seated, smoking and drinking; near the one on the r. lies a dog; on the table are a lighted candle and a gun. Panel, 8½ by 13¾ in.

54 LANDSCAPE.

CHARLES T. D. CREWS, Esq.

John Crome.

Cottages at the edge of a wood, overshadowed by trees; two figures near them; cloudy sky. Panel, 10 by 12½ in.

LENT BY

PAINTER.

55 THE CHAIN PIER AT BRIGHTON.**HENRY REEVE, Esq., C.B.****John Constable, R.A.**

View looking along the beach towards the Old Pier; cloudy sky. Unfinished. Canvas, $23\frac{1}{2}$ by $38\frac{1}{2}$ in.

56 BEATRICE.**REV. B. GIBBONS.****Charles Robert Leslie, R.A.**

Small figure of a lady in a garden, leaning forwards, with her r. hand on a balustrade, looking towards the spectator; brown dress, with black mantilla. Panel, $18\frac{1}{2}$ by $14\frac{1}{2}$ in.

57 Portrait of MISS RANDOLPH.**REV. W. C. RANDOLPH.****John Singleton Copley, R.A.**

Inscribed on the picture, "Susannah, daughter of the Jst. (Justice) Brett Randolph; b. December (year erased), at Chester, Virginia." Full length, standing in front in a landscape; her l. arm resting on a pedestal, feet crossed; blue dress, white scarf over the l. shoulder; long hair falling in a plait. Canvas, 78 by 53 in.

58 THE VALE OF STOUR.**HENRY REEVE, Esq., C.B.****John Constable, R.A.**

View looking across the vale, with Dedham Church in the distance; cloudy sky. Unfinished. Canvas, $23\frac{1}{2}$ by $38\frac{1}{2}$ in.

59 THE MASK.**JAMES ORROCK, Esq.****George Morland.**

A man and woman seated under some trees; three children are playing round them, one of whom is putting on a mask. Canvas, $11\frac{3}{4}$ by $9\frac{1}{2}$ in.

GALLERY No. II.

OIL PAINTINGS—60-118.

LENT BY

PAINTER.

60

TWELFTH-NIGHT.

LORD WANTAGE.

Jan Steen.

Interior of a room, with numerous figures making merry; at a table in the centre, covered with a white cloth, are seated a man holding up a glass of wine, and a woman with a child on her lap; standing up behind is a boy playing the violin; a man and boys play other instruments; two children and a dog on the floor in the foreground. Signed, "J. Steen" (J and S connected). Panel, 17 by 25½ in.

61

Portrait of THE PAINTER.

A. P. HEYWOOD-LONSDALE, Esq.

Rembrandt.

B. at Leyden, 1607; d. at Amsterdam, 1669.

Bust to r., looking towards the spectator, his l. hand thrust into the breast of his black coat; black velvet cap; dark background. Panel, 25 by 20 in.

62

LANDSCAPE.

LORD ASHBURTON.

Nicolas Poussin.

Cattle and herdsman under some lofty trees; river in the middle distance flowing between high banks; buildings and landscape beyond; blue sky, with clouds. Panel, 21 by 17 in.

63

ADORATION OF THE SHEPHERDS.

CHARLES T. D. CREWS, Esq.

Christian Dietrich.

The Infant Christ lies on straw on the l., with the Virgin and St. Joseph near Him; a group of shepherds kneel in adoration in front of Him, one offering a pigeon and some eggs; numerous figures in the background looking on, one of them carries a lantern. Canvas, 20 by 28 in.

LENT BY

PAINTER.

64

OLD WOMAN READING.

LORD ASHBURTON.

Gabriel Metsu.

Half figure of a woman in a black dress, seated at an arched window, reading a book which lies on the window-sill in front of her. Signed, "G. Metsu." Panel, 12 by 10½ in.

65

Portrait of A LADY.

WILLIAM HARVEY, Esq.

Gonzales Coques.

Three-quarter figure seated facing the spectator, with her back to an open window; she holds a bunch of flowers in her l. hand; blue dress. Panel, 13½ by 11 in.

66

Portrait of LIEVEN WILLEMSZ VAN COPPENOL.

LORD ASHBURTON.

Rembrandt.

A celebrated calligraphist, b. 1598; he was a great friend of Rembrandt, who painted him three times and etched him twice.

Three-quarter figure in black, with black skull-cap, seated to l., looking at the spectator, holding a pen and a sheet of paper; dark background. Painted 1650. Panel, 14 by 11 in.

67

A DRINKING BOUT.

LORD ASHBURTON.

Adrian van Ostade.

Interior of a tavern; group of boors in the foreground at a table, one of them playing a violin; others playing cards in the background. Signed and dated, "A. V. Ostade (A and V connected), 1663." Panel, 16 by 18¼ in.

68

AN OLD MAN.

G. C. W. FITZWILLIAM, Esq.

Rembrandt.

Bust to l., looking towards the spectator; black dress, black cap; dark background. Panel, 22¼ by 18½ in.

69

Portrait of A MAN.

LORD ASHBURTON.

Rembrandt.

Half figure seated to r., looking towards the spectator; he holds his gloves in his r. hand; black dress, black steeple-crowned hat, wide white collar; dark background. Signed and dated, "Rembrandt f. 1641." Canvas, 44 by 34 in., arched top).

LENT BY

PAINTER.

70 A LUNCHEON-PARTY.**T. HUMPHRY WARD, Esq.****Dirk Hals.**

Interior of a room; a group of nine persons round a table on which is spread a repast; a wine-cooler with two bottles of wine in the l. corner. Panel, $17\frac{1}{2}$ by 20 in.

71 A FRUIT-PIECE.**T. HUMPHRY WARD, Esq.****Jacob van Walscappelle.**

Grapes, plums, and other fruit and flowers lying on a table. Signed, "Jacob Walscappel F." Canvas, $18\frac{1}{2}$ by 16 in.

72 THE MUSIC LESSON.**LORD ASHBURTON.****Gerard Terburg.**

A lady, in a white silk gown and a yellow silk jacket trimmed with ermine, seated at a table, holding a lute in her l. hand, turns over a music-book with her r.; opposite her sits a gentleman also holding a music-book, and another, in a wide-brimmed hat, looks over his shoulder. Panel, $22\frac{1}{2}$ by $18\frac{1}{2}$ in.

73 LANDSCAPE.

RT. HON. G. CAVENDISH BENTINCK, M.P. **Jacob van Ruysdael and**
Nicolas Berghem.

Outskirts of a forest; in the foreground a road is seen branching to r. and l. at the foot of a large tree; a man and woman driving three sheep on the r.; on the l. a man on horseback, accompanied by two others on foot, is crossing a stream; another, in a red coat, is seated on a bank by the roadside; distant landscape seen to l. Signed and dated, "J. V. Ruysdael, 1652" (J V and R connected). Canvas, 33 by 41 in.

74 LANDSCAPE.**LORD ASHBURTON.****Nicholas Berghem.**

View looking over a plain, through which a river is seen flowing at the foot of distant mountains; figures and cattle in the foreground; among them a woman, on horseback, and a man, carrying faggots on his back; blue sky, with clouds. Panel, $15\frac{1}{2}$ by 21 in.

75 OFFICER WRITING A DESPATCH.**ARTHUR JAMES, Esq.****Gerard Terburg.**

Interior of a room; two men seated at a table covered with a red cloth, one of them, in a helmet, writing, the other apparently dictating to him; standing beside the table is a trumpeter in a blue coat; a spaniel lies on the floor. Canvas, $29\frac{1}{2}$ by 20 in.

LENT BY

PAINTER.

76

Portrait of A LADY.

LORD ASHBURTON.

Rembrandt.

Three-quarter figure, seated nearly in front, head turned to l.; black dress, large white ruff, white close-fitting cap; hands crossed; dark background. Signed and dated, "Rembrandt fecit, 1641." Canvas, 44 by 34 in. (arched top).

77

A DUTCH TAVERN.

REV. W. C. RANDOLPH.

Adrian van Ostade.

Exterior of a tavern, overhung with trees, with various groups seated and standing in front of it; the principal one in the foreground consists of a man seated near a tub, smoking and talking to a woman, upon whom a strong light falls, and a boy. Signed and dated, "A. V. Ostade f. (A and V connected) 1652." Canvas, 14 by 12 in.

78

WOMAN AND CHILD.

LORD ASHBURTON.

Adrian van Ostade.

Half figure of a woman standing in the doorway of a house, holding up a child in her arms to look over the half-door. Signed and dated, "A. V. Ostade (A and V connected), 1667." Panel, 14 by 11 in.

79

FLOWER-PIECE.

LORD ASHBURTON.

Jan van Huysum.

Flowers in a vase, which stands on a marble slab; bird's-nest and eggs in the r. corner. Signed and dated, "Jan van Huysum fecit, 1731, 1732." Panel 31 by 23½ in.

80

RIVER SCENE.

THE EARL OF CARLISLE.

Albert Cuyp.

View looking across the river, with a large boat filled with numerous figures in the foreground; other boats in the distance; jetty on the l.; cloudy sky. Signed, "A. Cuyp." Panel, 23 by 29 in.

81

SEA-PIECE.

CHARLES T. D. CREWS, Esq.

Jan van de Capelle.

View looking along the sea-coast; in the l. foreground a boat, from which some passengers have just landed; boats and figures on the shore beyond; other boats sailing in the distance; cloudy sky. Canvas, 28 by 33½ in.

LENT BY

PAINTER.

82

DEAD GAME, &c.

CHARLES T. D. CREWS, Esq.

Jan Weenix.

A hare and a partridge hanging on a stone vase in a garden ; a pheasant lies on the slab beneath, with a gun and powder-horn, &c. Signed and dated, "J. Weenix f. 1703." Canvas, 45 by 38 in.

83

FLOWER-PIECE.

LORD ASHBURTON.

Jan van Huysum.

Flowers and fruit on a slab ; other flowers in a vase behind. Signed and dated, "Jan van Huysum fecit, 1732 en 1733." Panel, 31 by 23½ in.

84

VILLAGE DANCE.

LORD ASHBURTON.

David Teniers.

Courtyard of an ale-house, in which a number of people are watching two men and two women dancing to the music of bagpipes played by a man who stands on a tub ; church and wood on the l. ; blue sky, with clouds. Signed, "D. Teniers fec." Panel, 17 by 25 in.

85

LANDSCAPE.

LORD ASHBURTON.

Hobbema.

View on the outskirts of a wood ; a ruined cottage on the r. ; other buildings are seen through the trees in the middle distance ; along a road in the foreground a woman and child are advancing preceded by a dog ; beyond them a man is riding away in the opposite direction ; blue sky, with clouds. Signed, "M. Hobbema." Painted 1655. Canvas, 37 by 41½ in.

86

LANDSCAPE AND FIGURES.

ALBEMARLE CATOR, Esq.

Albert Cuyp.

Beneath a tree on the r. two sportsmen have halted ; one, in a red jacket, has dismounted from his grey horse and is seated, with two dogs beside him, engaged in pulling up his boot ; the other, on a black horse, is holding his companion's steed ; on the l. are three cows and a herdsman ; a river in the middle distance, with hills beyond it ; sunset sky. Signed, "A. Cuyp." Canvas, 45 by 66 in.

87

A LARDER.

MARTIN H. COLNAGHI, Esq.

Paul de Vos.

A man seated at a table on which is a dead deer, a basket of grapes, a lobster, a partridge, &c. ; a dead boar hangs from a hook above, and a cat is peering down from the cornice. Canvas, 84½ by 65½ in.

LENT BY

PAINTER.

88

LANDSCAPE, with Cattle, &c.

MARTIN H. COLNAGHI, Esq.

Paul Potter.

A bull, a cow, two horses, and some sheep on rising round near a pollard tree on the r., from which a boy is cutting a twig. Signed and dated, "Pauus Potter Fecit, 1657." Panel, 39 by 49 in.

89

LANDSCAPE.

MRS. WHATMAN.

Hobbema

(figures by Adrian van de Velde).

View of a water-mill seen on the l. among trees by the side of a stream which flows towards the spectator; a road winding from the r. among the trees comes down to the stream in the foreground, where a man and woman stand at the water's edge with a cow and goats near them; other houses and figures are seen among the trees; a dog is swimming across the stream; blue sky, with clouds. Canvas, 38½ by 50 in.

90

SEA-PIECE.

LORD ASHBURTON.

Ludolph Backhuysen.

View looking seawards; numerous vessels and boats: one of the vessels appears to be waiting for passengers who are about to embark in a small boat; on a knoll on the l. is a group of five persons, one of whom is holding on his hat; overcast sky. Canvas, 22 by 33 in.

91

Portrait of THE PAINTER.

LORD ASHBURTON.

Albert Cuyp.

B. at Dordrecht, 1605; d. 1691.

Half figure to r., looking towards the spectator, holding an empty locket in his r. hand; black dress, white collar, long hair; architectural background. Panel, 36 by 29 in. (oval).

92

DEAD HARE.

F. L. JAMES, Esq.

Jan Weenix.

A dead hare, tied to a gun, lies at the foot of a tree, a dead bullfinch beside it. Canvas, 32 by 25 in.

LENT BY

PAINTER.

93

THE CAROUSE.

LORD ASHBURTON.

Jan Steen.

Interior of a room ; composition of thirteen figures ; the principal figure is that of a man seated beside a woman in a blue apron ; he is holding up a glass and turning to her laughing ; near them, in front of the fireplace, an old man is talking to a young woman, whom he holds by the arm ; on the l. an old woman is giving a child a drink out of a jug ; other figures in a doorway beyond. Signed, "J. Steen" (J and S connected). Canvas, 17 by 21 in.

94

WOMAN SCOURING A KETTLE.

WILLIAM JAMES, Esq.

Gabriel Metsu.

Half figure of a woman in a red dress, standing at an arched opening, scouring pots and pans. Signed, "G. Metsu." Panel, 9½ by 8 in.

95

AN INTERIOR.

STEPHENSON CLARKE, Esq.

Adrian van Ostade.

Interior of a room, with boors drinking and smoking ; the principal figure stands with his back to the spectator, holding a pipe behind his back in his l. hand. Signed, "A. V. Ostade" (A and V connected). Panel, 10½ by 9½ in.

96

SCENE ON THE ICE.

THE EARL OF YARBOROUGH.

Albert Cuyp.

A frozen river, with numerous figures skating and walking, of whom the most prominent is a man in red with his back to the spectator ; on the r. is a high ruined tower, near the foot of which is a booth with various figures and sledges ; buildings in the distance ; sunlit sky, with light clouds. Signed, "A. Cuyp." Panel, 25½ by 35½ in.

97

Portrait of A GENTLEMAN.

LORD ASHBURTON.

Rembrandt.

Bust to r., looking towards the spectator ; black dress, wide falling ruff, black hat ; dark background. Panel, 30 by 25 in. (oval).

98

PIGS.

LORD ASHBURTON.

Karel du Jardin.

A water-mill with undershot wheel, in front of which a man is drawing water ; near him are some pigs and fowls, and a donkey ; wooded and hilly landscape beyond ; cloudy sky. Signed, "K. du Jardin." Canvas, 17 by 15 in.

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| LENT BY | | PAINTER. |
| 99 | ITALIAN LANDSCAPE. | |
| WILLIAM JAMES, ESQ. | | Jan and Andreas Both. |

A pond in the foreground, with figures and some cattle and mules near it; wooded bank on the r., with buildings behind near a road which leads away into the distance; blue sky, with clouds. Canvas, 19 by 25½ in.

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| 100 | THE SEVEN ACTS OF MERCY. | |
| LORD ASHBURTON. | | David Teniers. |

Open space in a town in which the Seven Acts of Mercy are represented. In the l. foreground an old man is distributing bread to a large group of persons; behind him a young man is giving a coat to a naked beggar; a woman seated in front of them holds out a bowl which a boy is filling; a man is entering the door of a prison on the r.; in the distance are scenes representing the entertainment of strangers, visiting the sick, and burying the dead. Signed, "D. Teniers." Panel, 22½ by 30½ in.

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| 101 | AN INTERIOR. | |
| SAMUEL S. JOSEPH, ESQ. | | Nicholas Maes. |

A woman seated in the middle of a room, nursing a child; on the floor is a cradle on which is lying a lace pillow. Panel, 21 by 18 in.

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| 102 | A SEA-PIECE. | |
| REV. W. C. RANDOLPH. | | Ludolph Backhuysen. |

View looking seawards from a low shore; several vessels sailing with a stiff breeze; among them three men-of-war, the nearest of which in the foreground is just getting under way; in the r. foreground are some fishermen in a boat drawing in a net, and another boat full of men; three figures are sitting on the shore in the l. foreground; blue sky, with clouds. Canvas, 36 by 84 in.

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|---------------------------|-------------------------------|----------------|
| 103 | WOMAN PEELING TURNIPS. | |
| H.M. THE QUEEN. | | David Teniers. |
| (From Buckingham Palace.) | | |

Interior of a large kitchen; on the r. is seated an old woman peeling turnips; on the l. is a barrow full of vegetables, with others lying on the floor beside it; near a window beyond are a variety of culinary utensils, and a dog; in the background are three figures near the fireplace, and another in the doorway. Signed, "D. Teniers f." Panel, 19½ by 28 in.

LENT BY

PAINTER.

104

A WOMAN SEWING.

LORD ASHBURTON.

Nicholas Maes.

Interior of a room; a woman seated sewing with a basket beside her; on a chair on the other side of her is a lace pillow. Panel, 21 by 19 $\frac{1}{4}$ in.

105

INTERIOR.

CHARLES T. D. CREWS, Esq.

Jan Steen.

A man in red dress, seated, is holding up a glass in his r. hand, and leaning towards a woman who stands near him, holding a pipe in one hand and a jug in the other; another woman seen behind a curtain to l.; other figures in the background, one playing a violin. Signed, "J. Steen" (J and S connected). - Canvas, 22 $\frac{1}{2}$ by 19 in.

106

LANDSCAPE, with Figures.

LORD ASHBURTON.

Jan Wynants

(figures by Adrian van de Velde).

View looking across open country; skirts of a wood on the r.; trunk of a fallen tree in the foreground; water and various figures to l. Signed, "J. Wynants." Canvas, 21 by 25 in.

107

CATTLE.

LORD ASHBURTON.

Adrian van de Velde.

Cattle and sheep near a clump of trees; a herdsman is lying asleep on the ground to r.; two horses are standing on a knoll to l.; a distant landscape beyond; blue sky, with clouds. Signed and dated, "A. V. Velde f. 1661." Panel, 19 $\frac{1}{2}$ by 16 in.

108

DEAD BIRDS.

ARTHUR JAMES, Esq.

Melchior de Hondecoeter.

A partridge and a bullfinch lying on a slab, on which are a green bag and various articles; two small birds lie near them. Signed, "M. d'hondecoeter." Canvas, 21 $\frac{1}{2}$ by 17 $\frac{1}{2}$ in.

109

A MERRYMAKING.

THE DUKE OF WELLINGTON.

David Teniers.

Courtyard of a village inn; numerous figures seated at a table and standing; in the middle of them a man and woman dancing to the music of bagpipes, played by a man who stands on a tub; blue sky, with clouds. Signed and dated, "D. Teniers fec. 1655." Panel, 6 $\frac{1}{4}$ by 7 $\frac{3}{4}$ in.

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| LENT BY | PAINTER. |
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- 110 LANDSCAPE.
 LORD ASHBURTON. Jacob van Ruysdael.
 View looking across a pond to a wood on the l.; distant landscape on r.; blue sky, with clouds. Canvas, 9½ by 13 in.
- 111 INTERIOR.
 LORD ASHBURTON. Adrian van Ostade.
 A man and woman seated at the fireside, smoking; three children near a window on the l., one of them looking out of the window. Panel, 14 by 12 in.
- 112 LANDSCAPE.
 LORD ASHBURTON. Jan Both.
 A rocky and wooded height on the r., at the foot of which are two travellers, one of whom has dismounted from his horse; at a pond on the l. some pack-mules are drinking; distant landscape beyond; blue sky with clouds. Canvas, 24 by 31½ in.
- 113 AN INTERIOR.
 H.M. THE QUEEN. Adrian van Ostade.
 (From Buckingham Palace.)
 Interior of a room; a man, seated near a large window at a table on which lie a loaf of bread and other articles, is looking at a child sitting on its mother's lap; she is holding up a doll for it to play with; a boy is eating out of a bowl at a bench to l., on which a dog has placed its fore paws. Signed and dated, "A. V. Ostade (A and V connected), 1668." Panel, 25 by 16 in.
- 114 A MAN HOLDING A GREY HORSE.
 THE DUKE OF WELLINGTON. Albert Cuyp.
 A man in a buff-coloured coat and red sash, holding a grey charger outside a shed; tent and figures on the l., and village in the distance. Panel, 12 by 15 in.
- 115 THE HAYMAKERS.
 LORD ASHBURTON. Adrian van de Velde.
 A group of men and women seated in the foreground, resting and refreshing themselves, in front of a loaded waggon with two horses; in the distance men are making haycocks; blue sky, with clouds. Canvas, 11½ by 14 in.

LENT BY

PAINTER.

116

A LADY DRAWING.

LORD ASHBURTON.

Gabriel Metsu.

A lady in a red silk dress and a scarlet jacket trimmed with ermine, seated making a drawing of a bust which lies on a table in front of her. Panel, 13½ by 11½ in.

117

TRIC-TRAC PLAYERS.

A. P. HEYWOOD-LONSDALE, Esq.

Adrian van Ostade.

Interior of a room; two men seated near a fireplace, playing tric-trac; three others looking on; two figures in the background. Signed and dated, "A. V. Ostade (A and V connected), 1670." Panel, 13½ by 11 in.

118

SKITTLE-PLAYERS.

LORD ASHBURTON.

Jan Steen.

A garden outside a tavern; three men on the r. playing skittles, with a boy looking on; on the l. another group of two men and a woman seated on the ground, drinking; a horse stands beside the palings, beyond which are seen two figures walking along a road; the whole overshadowed by tall trees. Panel, 12½ by 10½.

GALLERY No. III.

OIL PAINTINGS—119-164.

LENT BY

PAINTER.

119 Portrait of FREDERIC HOWARD, 5th EARL OF CARLISLE.

THE EARL OF CARLISLE.

Sir Joshua Reynolds, P.R.A.

B. 1748; s. his father as 5th Earl, 1758; d. 1825.

Full length of a boy standing in front at the foot of a tree, leaning on a cane, with his legs crossed; his l. hand holds his hat, in which is a blue feather; puce-coloured dress and shoes; near him, on the l., is a large dog which is looking up at him. Painted 1761-2. Canvas, 69 by 58 in.

LENT BY

PAINTER.

120 Portrait of **GEORGE, 1st MARQUIS TOWNSHEND.****THE MARQUIS TOWNSHEND.****Sir Joshua Reynolds, P.R.A.**

B. 1724; s. his father as 4th Viscount Townshend, 1767; was present at the battles of Dettingen, Fontenoy, Culloden, and at the siege of Quebec; Lord-Lieutenant of Ireland, 1767; created Marquis, 1786; and a Field-Marshal; d. 1807.

Full length, standing in front, his r. hand resting on the corner of a table; in armour, with robes over his l. shoulder; curtain and landscape background; figures on horseback to r. Painted 1779. Canvas, 93 by 57 in.

121 Portraits of **TWO OF THE CHILDREN OF GEORGE,
2nd EARL OF WARWICK.****JOHN RHODES, Esq.****George Romney.**

Half figures of a boy and girl. Sketch for a portion of the large picture at Warwick Castle, of Henrietta, Countess of Warwick, with two of her children, exhibited at the Old Masters Exhibition in 1889. Canvas, 24 by 29½ in.

122 Portrait of **THE COUNTESS OF CARLISLE.****THE EARL OF CARLISLE.****Sir Joshua Reynolds, P.R.A.**

Margaret Caroline, daughter of the 1st Marquis of Stafford; m. 1770, Frederic, 5th Earl of Carlisle (see No. 119); d. 1824.

Three-quarter figure, standing in front in a landscape, with her head turned slightly to r.; her r. arm over the stump of a branch; her r. hand holds a rose; white dress, grey ermine-lined cloak; a plait of hair hangs down over her l. shoulder. Canvas, 49 by 39 in.

123 **GIRL WITH PIGS.****REV. B. GIBBONS.****Thomas Gainsborough, R.A.**

Small full-length figure of a girl sitting at a cottage door, in a wooded landscape, leaning her head on her l. hand, and watching three young pigs feeding out of a bowl. Canvas, 39 by 48 in.

124 **THE BRADDYLL FAMILY.****REV. W. C. RANDOLPH.****Sir Joshua Reynolds, P.R.A.**

Portraits of Mr. William Braddyll of Conishead Priory, Lancaster, his wife, and his son Thomas.

Three full-length figures, in a landscape; Mrs. Braddyll on the l. in white dress and black lace shawl, seated on a bench, with a spaniel on her lap, looking to r. at her son, who stands opposite to her in a blue coat, leaning against a pedestal, holding his hat in his hand; Mr. Braddyll, in a red coat, stands in the middle, resting his r. arm on the back of the bench. Canvas, 93 by 57 in.

LENT BY

PAINTER.

125**SHEEP-WASHING.****REV. B. GIBBONS.****Sir David Wilkie, R.A.**

Pool in the foreground, into which two men are driving sheep, while two others standing in the water are washing them; mill beyond; on a road to r. are a shepherd boy and dog watching a small flock of sheep; blue sky, with clouds. Painted 1817. Panel, 35 by 53 in.

126**Portrait of SIR WILLIAM CHAMBERS, R.A.****ROYAL ACADEMY.****Sir Joshua Reynolds, P.R.A.**

Architect; b. 1726; planned Kew Gardens; built new Somerset House; was an original member and first Treasurer of the Royal Academy; d. 1796. Three-quarter figure, seated to l. at a table, on which are some papers, looking round towards the spectator, a crayon is in his r. hand; red velvet coat; dark background, with part of the façade of new Somerset House seen through an open window on the l. Canvas, 50 by 40 in.

127**CHILDREN.****ROYAL ACADEMY.****William Peters, R.A.**

Half figures of a boy and girl; the girl, in white dress and broad-brimmed straw hat, tied under her chin with a pink ribbon, holds up a bunch of grapes in her r. hand and looks at the boy, who is holding up a garland of flowers; light background. Canvas, 25 by 30 in.

128**Portrait of THE RT. HON. CHARLES TOWNSHEND.****THE MARQUIS TOWNSHEND.****Sir Joshua Reynolds, P.R.A.**

2nd son of Charles, 3rd Viscount Townshend; b. 1725; held several important Government offices, and became Chancellor of the Exchequer, 1766; d. 1767. Full length, standing to l. looking towards the spectator; his r. hand rests on a paper on a table, on which is an inkstand, &c.; a sealed document is in his l. hand; crimson dress with robes as Chancellor of the Exchequer; a red chair behind him; curtain background. Canvas, 96 by 58 in.

129**Portrait of MARIANA OF AUSTRIA.****THE EARL OF CARLISLE.****Juan Bautista del Mazo.**

Daughter of the Emperor Ferdinand III.; b. 1635; m. 1649, as his 2nd wife, Philip IV. of Spain; became Regent at the death of her husband, in 1659. See also No. 132.

Full length, seated to l. in a chair, looking towards the spectator; in the black and white robes of a widow, with a dog lying beside her; in a chamber to l. is seen her son Carlos II., with several women and dwarfs; a maid of honour kneeling, hands him a red cup. Signed and dated on a letter which she holds in her l. hand, "Juan Bapt^a. del Mazo, 1668 (?)." Canvas, 77 by 57 in.

LENT BY

PAINTER.

130

ST. BENEDICT.

LORD HAYTESBURY.

Francesco Zurbaran.

Full-length figure, standing to l. in a rocky landscape, looking down towards the spectator, holding one of his emblems, a pitcher, in his l. hand, his r. upraised in the act of blessing; a small figure kneeling in the distance. Canvas, 73 by 40 in.

131

THE GOOD SHEPHERD.

LORD ROTHSCHILD.

Murillo.

Full-length figure of the Infant Saviour, standing in front in a landscape, looking up, holding a crook in His l. hand; His r. hand rests on the head of a lamb; two others are near. Canvas, 64½ by 42 in.

132

Portrait of MARIANA OF AUSTRIA.

RT. HON. SIR CLARE FORD.

Velazquez.

See No. 129.

Three-quarter figure standing, turned slightly to l., looking towards the spectator; her r. hand grasps the back of a chair; she holds a handkerchief in her l.; in court mourning of black silk dress with silver stripes, enormous hoops, large white collar falling over her shoulders, crossed by a double row of pearls, feathers in her hair, which is arranged in concentric rolls; a clock stands on a table behind her, a curtain is looped up on the l.; dark background. Canvas, 57 by 44 in.

133

Portrait of ADRIAN PULIDO PAREJA.

THE DUKE OF BEDFORD, K.G.

Velazquez.

A native of Madrid, who first distinguished himself at the siege of Fontarabia in 1638 and became Admiral of the Fleet of New Spain.

Full length, standing almost in front, looking towards the spectator; his r. hand holds a baton; in his l. is his hat; black dress with white sleeves and large collar, and the red cross of Santiago; curtain background; a naval engagement seen through an opening to r. Inscribed, "Adrian Pulido Pareja Capitan General de la Armada y flota de nueva España Fallecio en la Ciudad de la nueva Vera Cruz, 1660." According to Palomino, the portrait of Pulido was painted in 1639, which is indeed the date on the portrait by Velazquez of the same personage at Longford Castle; this inscription, therefore, must have been added at some later period. Canvas, 77 by 42 in.

LENT BY

PAINTER.

134 Portrait of DON BALTHAZAR CARLOS.

SIR RICHARD WALLACE, BART.

Velazquez.

Prince of Asturias; son of Philip IV. and his 1st wife, Isabella of Bourbon; b. 1629; d. 1646. See also Nos. 136, 137, 138.

Full length, standing to l., three-quarter face; the r. hand holds a baton, the l. is on his sword; grey silver-embroidered frock, red sash, white lace collar, his plumed hat lies on a stool beside him; curtain background. Canvas, 46 by 37 in.

135 VENUS AND CUPID.

R. A. MORRITT, Esq.

Velazquez.

Full-length nude figure of Venus lying on a couch covered with dark drapery, her back to the spectator, and her head raised to look at herself in a mirror held up by a cupid who is kneeling on one knee in front of a red curtain. Canvas, 48½ by 69 in.

136 Portrait of DON BALTHAZAR CARLOS.

SIR RICHARD WALLACE, BART.

Velazquez.

See Nos. 134, 137, 138.

Small full-length of the prince in a black dress and red sash, hat with white plume, and light-coloured riding boots, mounted on a black pony; his r. hand rests on his hip; behind him are seen numerous figures in the courtyard of a turreted building with a balcony which forms the background of the picture. Canvas, 51½ by 40 in.

137 Portrait of DON BALTHAZAR CARLOS.

H.M. THE QUEEN.

Velazquez.

(From Buckingham Palace.)

See Nos. 134, 136, 138.

Full length, standing to l., looking at the spectator, in armour, booted and spurred; a baton in his r. hand; his l. is put through his baldric; large gold-embroidered red sash, white lace collar; a red chair to l.; a table with red cloth to r.; red curtain looped up above. Canvas, 82 by 41 in.

138 Portrait of DON BALTHAZAR CARLOS.

THE DUKE OF WESTMINSTER, K.G.

Velazquez.

See Nos. 134, 136, 137.

Small full length of the prince in a black dress and red sash, hat with white plume, and light-coloured riding boots, mounted on a black pony; his r. hand rests on his hip; in the background are numerous figures in the courtyard of a turreted house with balcony, on which are the King and Queen; one of the figures is said to represent the Conde Duque Olivarez, receiving a lance from the riding master. Canvas, 57 by 38 in.

LENT BY

PAINTER.

139

VIRGIN AND CHILD.

LORD ROTHSCHILD.

Murillo.

Full-length figure of the Virgin seated to r., holding the Child in her lap, who is embracing her; dark background. Canvas, 64 by 43 in.

140

ST. JEROME.

LORD HEYTESBURY.

Francesco Zurbaran.

Full-length figure standing to l., with head turned towards the spectator, holding an open book in his l. hand and pointing up with his r. to a trumpet, which appears at the top of the picture; cardinal's hat and cape; in front of him is the lion; landscape background. Canvas, 73 by 40 in.

141

Portrait of A LADY.

THE DUKE OF DEVONSHIRE, K.G.

Velazquez.

Three-quarter figure standing to l., looking towards the spectator; her r. hand holds the end of a black lace mantilla, which covers her head; her l. holds a handkerchief; lemon-coloured silk gown with wide sleeves, white lace collar; brown background. Canvas, 38 by 18½ in.

142

ST. THOMAS.

THE DUKE OF SUTHERLAND, K.G.

Francesco Zurbaran.

Small full-length figure standing to r. in a niche, holding a book in his hand; white robes, black hat. Canvas, 36 by 12 in.

143

ST. ANDREW.

THE DUKE OF SUTHERLAND, K.G.

Francesco Zurbaran.

Full-length figure less than life-size, standing to r., in brown robes, reading a book; the cross appears behind him; landscape background. Canvas, 56½ by 23½ in.

144

ST. CYRIL.

THE DUKE OF SUTHERLAND, K.G.

Francesco Zurbaran.

Small full-length figure standing to l. in a niche, looking up, holding a book with both hands; white robes, black hat. Canvas, 36 by 12 in.

LENT BY

PAINTER.

145

Portrait of THE PAINTER.

LORD ASHBURTON.

Rembrandt.

See No. 61.

Bust ro r., looking towards the spectator; brown dress, large black velvet cap; brown background. Canvas, 30 by 25½ in.

146

Portrait of AN ARTIST.

THE DUKE OF SUTHERLAND, K.G.

Van Dyck.

Three-quarter figure seated to r., with head turned towards the spectator, at a table on which are some papers, a globe, and a plaster mask; in his l. hand is a pair of compasses; his r. grasps the arm of the chair; black dress, lace collar; dark background. Canvas, 48 by 38½ in.

147

Portrait of AN OLD LADY.

THE EARL OF YARBOROUGH.

Rembrandt.

Three-quarter figure seated to l. in an arm-chair; her hands clasped in front of her; dark fur-trimmed dress, stiff ruff, and white cap with black ribbon; brown background. Panel, 41 by 33 in.

148 THE DAUGHTER OF HERODIAS WITH THE HEAD OF
JOHN THE BAPTIST.

THE EARL OF CARLISLE.

Rubens.

Three-quarter figures of the daughter of Herodias and an attendant, holding the charger on which the executioner has just placed the head of John the Baptist. Canvas, 48 by 45 in.

149 REGENTS OF THE GUILD OF SILVERSMITHS, AMSTERDAM.

T. HUMPHRY WARD, Esq.

Thomas de Keyser.

Six three-quarter figures, three in front sitting at a table and three standing behind; all dressed in black with lace ruffs or collars, holding various articles of silversmith's work, &c.; the one seated on the l. is about to apply burning charcoal to a silver ornament held by the man who stands behind him. Signed with a monogram and dated, 1641. Canvas, 47 by 77 in.

LENT BY

PAINTER.

150 Portrait of THOMAS HOWARD, EARL OF ARUNDEL.

THE DUKE OF SUTHERLAND, K.G.

Van Dyck.

Son of Philip, Earl of Arundel; b. 1592; was the first collector of works of art in England; the famous collection of inscriptions known as the Arundel Marbles was brought by him to England; d. 1646.

Half figure seated to r. in a red arm-chair, looking towards the spectator; in his r. hand is a scroll; his l. holds a medallion which is suspended by a black ribbon from his neck; black dress, lace ruff; curtain and landscape background. Canvas, 40 by 30½ in.

151

Portrait of A MAN.

LORD ASHBURTON.

Rembrandt.

Three-quarter figure seated to r. in an arm-chair, looking towards the spectator; black dress, wide lace ruff; dark background. Canvas, 48 by 37½ in.

152

Portrait of A MAN.

LORD ASHBURTON.

Rembrandt.

Said to be a portrait of Cornelius Jansenius, the learned divine.

Half figure standing, turned slightly to r., looking towards the spectator, holding his gloves in his l. hand; black dress and broad-brimmed hat, white collar. Signed and dated, "Rembrandt f. 1661." Inscribed, "Portrait de Jansenius père d'une nombreuse famille, mort en 1638, âgé de 53 ans." Panel, 32 by 26 in.

153

Portrait of JOHN, COUNT OF NASSAU DILLENBOURG.

LORD ASHBURTON.

Van Dyck.

General of Spanish cavalry in the service of William of Orange; commanded the forces in the Low Countries in 1630.

Three-quarter figure standing to l., head looking over the l. shoulder, in armour; his r. hand holds a baton, the l. his sword; curtain and architectural background. Inscribed, "æt 48 A.º." Canvas, 54 by 48 in.

154 Portrait of MRS. STABLES AND TWO OF HER DAUGHTERS,
HARRIET AND LOUISA.

MRS. ADDISON.

George Romney.

Nearly full-length figure of a lady in red and green dress, seated to l. in a landscape, looking towards the spectator; she is embracing the younger child which stands on a stone coping in front of her, with its arms round her neck; the other, holding a basket of fruit, looks over the coping. Painted 1781. Canvas, 50 by 42 in.

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PAINTER.

155

HOPE NURSING LOVE.

R. A. MORRITT, Esq.

Sir Joshua Reynolds, P.R.A.

Portrait of Miss Morris, daughter of Mr. Valentine Morris, Governor of one of the West India Islands; being in impoverished circumstances after the death of her father, she went on the stage and appeared as Juliet at Covent Garden, in November 1768, but broke down, and was never able to appear again; she fell into a rapid decline, and d. on May 1st, 1769.

Full length, seated, in yellow and plum-coloured drapery, with the nude figure of Love on her lap; foliage background. Painted 1769. Canvas, 53 by 42 in.

A repetition of this picture, belonging to the Earl of St. Germans, was exhibited at the Old Masters Exhibition in 1876; and another, belonging to the Marquis of Lansdowne, in 1884.

156

Portrait of LADY RODNEY.

LORD REVELSTOKE.

Thomas Gainsborough, R.A.

Wife of the famous Admiral, the 1st Lord Rodney.

Three-quarter figure standing to l., with low-cut blue dress; both hands in front of her, the l. holding a gauze scarf; powdered hair; dark background. Canvas, 49 by 39½ in.

157

SION HOUSE.

REV. B. GIBBONS.

Richard Wilson, R.A.

View looking across a bend in the Thames with Sion House on the r.; numerous figures in the foreground, some of them seated beneath high trees; buildings in the distance; sunset sky. Canvas, 40 by 53½ in.

158

Portraits of VISCOUNTESS ST. ASAPH AND CHILD.

THE EARL OF ASHBURNHAM.

Sir Joshua Reynolds, P.R.A.

Sophia, daughter of Thomas, 1st Marquis of Bath; m. 1784, George, Viscount St. Asaph, afterwards 3rd Earl of Ashburnham; d. 1791.

Full length, seated to r. on the floor, holding the nude figure of a child which lies on a stool in front of her; white dress; fair hair falling in ringlets over her neck; curtain and landscape background. Painted 1786-7. Canvas, 55½ by 44 in.

159

DEDHAM LOCK, OR THE LEAPING HORSE.

ROYAL ACADEMY.

John Constable, R.A.

The river Stour is represented flowing across the centre of the picture; on the l. a barge, with several figures in it, is being towed by a horse, which a boy is riding, and which is in the act of leaping a low rail on the towing-path; the lock, and tower of Dedham Church seen in the distance to r.; a clump of trees on the far bank of the river to l.; cloudy sky. Painted 1825. Canvas, 53½ by 71 in.

LENT BY

PAINTER.

160

A LADY READING.

HENRY FRASER CURWEN, Esq.

George Romney.

Full-length figure seated to l. in an arm-chair, reading a book by the light of a candle; her r. arm rests on a table in front of her; white dress, white mob-cap, with blue ribbon. Canvas, 60 by 47½ in.

161

HAMPSTEAD HEATH.

MRS. JOHNSON.

Sir A. W. Callcott, R.A.

View looking across the heath; in the foreground, on a winding road, a man is leading a pony, with a woman sitting on the panniers; cloudy sky. Canvas, 39½ by 68 in.

162

PUCK.

G. C. W. FITZWILLIAM, Esq.

Sir Joshua Reynolds, P.R.A.

Full-length nude figure of a child seated on a toadstool in the forest, holding a bunch of flowers in his l. hand. Panel, 40½ by 37½ in.

163

THE MARKET-CART.

REV. B. GIBBONS.

Thomas Gainsborough, R.A.

A waggon drawn by two horses is going along a road at the edge of a wood; in the waggon are three women and two children, while a man leaning over the side helps a girl to climb up; a boy holds the foremost horse; a dog stands behind the wagon, and several sheep near it; cloudy sky. Canvas, 47 by 58 in.

164

Portrait of MRS. DRUMMOND.

LORD REVELSTOKE.

Thomas Gainsborough, R.A.

Martha, eldest daughter of the Hon. Thomas Harley; m. 1779, George Drummond, Esq., of Stanmore; d. 1788.

Three-quarter figure seated to l., looking towards the spectator, leaning her head on her l. hand; her r. hand holds a drawing; low-cut pearl-grey dress, with pearls; powdered hair falling in ringlets over her shoulders; busts and a crayon lie beside her; curtain background. Canvas, 49½ by 39 in.

GALLERY No. IV.

OIL PAINTINGS—165-190.

The series of portraits which fill this Gallery are from the Collections of the Marquis Townshend and the Earl of Suffolk. Those belonging to the former include portraits of the famous General, Horace, Lord Vere (see No. 177), his wife, Lady Vere (see No. 178), and some of the chief English officers who served under him in the Netherlands and the Palatinate at the end of the sixteenth and the beginning of the seventeenth centuries. The portraits of his captains were probably painted for Lord Vere towards the end of his military career, and are undoubtedly from the hand of some Dutch painter of repute; various names have been suggested, but no certain attribution arrived at. The portraits lent by the Earl of Suffolk, which are chiefly by Daniel Mytens, belong to the same period of history as the Townshend Collection, and represent, with one or two exceptions, officers who served under Sir Francis Vere and his brother Horace, and ladies who were connected with them by birth or marriage.

LENT BY

PAINTER.

165

Portrait of the COUNTESS OF SUFFOLK.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Catherine, daughter of Sir Henry Knevet; m. 1st, Richard, eldest son of the 2nd Baron Rich, and 2nd, the distinguished Admiral Lord Thomas Howard, created Earl of Suffolk 1603.

Full length, standing facing the spectator, on an Eastern carpet, the l. hand resting on the back of a chair; red dress, gold embroidered, with hanging sleeves, lace ruff; slate-coloured silk curtains, drawn up on each side. Canvas, 80 by 47 in.

166

Portrait of SIR EDWARD SACKVILLE.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

2nd son of Robert Sackville, 2nd Earl of Dorset; b. 1590; served in the Palatinate Regiment under Lord Vere; s. his brother Richard as 4th Earl of Dorset 1624; d. 1652.

Full length, standing to l., on an Eastern carpet, looking towards the spectator, gloved r. hand on hip; white and black body and sleeves, and full trunks, all embroidered with gold, dark cloak over l. shoulder, white hose, shoes with large rosettes, flat wired ruff; his hat lies on a table on the r.; red curtains looped up on each side. Inscribed, "1613 Æ^{us} suæ 24. Aut nunquam tentes aut perice." Canvas, 80 by 47 in.

See No. 167.

LENT BY

PAINTER.

167

Portrait of the EARL OF DORSET.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Richard Sackville, 3rd Earl of Dorset; b. 1589; s. his father 1608; d. 1624. Full length, standing in front, on an Eastern carpet, the l. elbow resting against a table on which his hat lies, r. hand on hip; embroidered body and sleeves, and dark full trunks; yellow hose, shoes with large rosettes; embroidered cloak over l. shoulder; a tassel hangs from l. ear, a bracclet on l. wrist; flat wired ruff; red curtain looped up on l. Inscribed, "Portum non cursum." Canvas, 80 by 47 in.

There is reason to believe that the names on this portrait and on No. 166 have been wrongly inscribed, and that No. 167 is the portrait of Sir Edward Sackville, and No. 166 the portrait of his brother Richard.

168

Portrait of the COUNTESS OF OXFORD.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Diana, 2nd daughter of William, 2nd Earl of Exeter; one of the greatest heiresses and celebrated beauties of the period; m. Henry de Vere, 18th Earl of Oxford (No. 171).

Full length, standing on an Eastern carpet, turned slightly to l.; in her l. hand is a lace handkerchief, her r., holding a Chinese fan, rests on the back of a green chair; white silk dress, with gold embroidery and long hanging sleeves, round lace ruff; green curtains looped up on each side. Canvas, 80 by 46 in.

169

Portrait of the COUNTESS OF SUFFOLK.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Elizabeth, daughter of George, Earl of Dunbar; m. 1612, Theophilus, 2nd Earl of Suffolk; d. 1633.

Full length, standing on an Eastern carpet, turning slightly to r., looking towards the spectator; her l. hand rests on the cushion of an arm-chair; white and gold body and sleeves, red figured skirt, long black cloak with gold lace, part of which is brought across in front to the r. shoulder; round lace ruff, lace head-dress; green curtains looped up on each side. Canvas, 80 by 58 in.

170

Portrait of the COUNTESS OF STAMFORD.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Ann, 3rd daughter of William, 2nd Earl of Exeter; m. Henry, 2nd Lord Grey of Groby, created, 1628, Earl of Stamford.

Full length, standing on an Eastern carpet, turned slightly to l., looking towards the spectator; in her l. hand a lace handkerchief, her r., holding a Chinese fan, rests on the back of a green chair; white silk dress, with gold embroidery and long hanging sleeves, round lace ruff; green curtains looped up on each side. Canvas, 80 by 46 in.

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171

Portrait of HENRY, EARL OF OXFORD.

THE MARQUIS TOWNSHEND.

Dutch School.

Henry de Vere, 18th Earl of Oxford, and Great Chamberlain; m. Lady Diana Cecil (No. 168); helped to raise in 1619 the Palatinate Regiment under Lord Vere, and afterwards served under the same commander at the siege of Breda, where he was killed in 1625.

Full length, standing to r. on an Eastern carpet, looking towards the spectator; his r. hand holds his bat, his l. is on his hip; black and gold striped suit, falling lace ruff, high boots; his staff of office as Great Chamberlain rests against a table to r. Canvas, 83 by 43 in.

172

Portrait of CAPTAIN MILLES.

THE MARQUIS TOWNSHEND.

Dutch School.

One of Lord Vere's captains.

Full length, standing in front, turned slightly to r., looking towards the spectator; his r. hand holds a gauntlet on a table covered with crimson cloth, on which is his helmet; his l. hand is on his hip; wired ruff, V-shaped; a crimson sash crosses his cuirass; full dark trunks with gold stripes; coat-of-arms in top r. corner. Canvas, 83 by 43 in.

173

Portrait of SIR JACOB ASTLEY.

THE MARQUIS TOWNSHEND.

Dutch School.

Son of Isaac Astley, Esq.; he served under Gustavus Adolphus, and distinguished himself under Lord Vere at the siege of Bois-le-Duc in 1629; he subsequently became one of the most distinguished officers on the Royalist side in the Civil War, and for his services was raised to the peerage as Baron Astley of Reading in 1644; d. 1651.

Full length, standing to r., looking towards the spectator; his r. hand rests on his hip; blue and gold striped sash across his cuirass; brown-striped trunks with large knots at the knees; lace ruff rising up in the shape of a V; his helmet and gauntlets lie on a table to r. Canvas, 83 by 43 in.

174

Portrait of SIR JOHN BURROUGHS.

THE MARQUIS TOWNSHEND.

Dutch School.

There were two Sir John Burroughs who distinguished themselves in the Netherlands under the fighting Veres; one was a son of the 6th Lord Burgh, and served with Sir Francis Vere in the earlier campaigns. The other, no doubt the subject of this portrait, was a son of Richard Burrough of Stow; he served as Sergeant-major General of the Palatinate Regiment under Lord Vere, and was knighted for his defence of Frankenthal; he was killed in the expedition to the Isle of Rhé.

Full length, standing to r., looking towards the spectator; his r. hand holds a pike, his l. is on his hip; black dress, cuirass and sash, full trunks, white ruff; his helmet is on a table to r., above which is a green curtain looped up. Canvas, 83 by 41½ in.

see my portrait

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| LENT BY | | PAINTER. |
| 175 | Portrait of SIR THOMAS GATES. | |
| THE MARQUIS TOWNSHEND. | | Dutch School. |

One of Lord Vere's captains.

Full length, standing to r., looking towards the spectator; in armour; his l. hand rests on his helmet, which lies with his gauntlets on a table to r.; blue sash, falling ruff, crimson trunks, high boots and spurs; some of his armour lies on the floor behind him. Canvas, 83 by 43 in.

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| 176 | Portrait of SIR ROBERT CAREY. | |
| THE MARQUIS TOWNSHEND. | | Dutch School. |

Son of Sir Edmund Carey, and grandson of Henry Carey, Baron Hunsdon; he was captain of horse under Lord Vere in the Netherlands.

Full length, standing to r., looking towards the spectator; he holds a pike in his gloved r. hand and a glove in his l.; brown embroidered body and dark trunks, blue sash, wired ruff; his armour is piled behind him; a blue curtain looped up on the l. Canvas, 83 by 43 in.

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| 177 | Portrait of HORACE, LORD VERE OF TILBURY. | |
| THE MARQUIS TOWNSHEND. | | Michael Janse Mierevelt. |

Horace Vere was the youngest son of Geoffrey Vere, fourth son of John de Vere, 15th Earl of Oxford. He was born in 1565, his elder brothers being John, born in 1558, Francis, in 1560, and Robert in 1562. There was one sister, Frances, who married Sir Robert Harcourt of Nuneham, the navigator. Of the four brothers, two, Francis and Horace, became great generals, and one, Robert, died on the field of battle.

"The Fighting Veres" were the most conspicuous among the Englishmen who, in the sixteenth and seventeenth centuries, aided the people of the Netherlands in their struggle for independence against the Spaniards. No less than ten of the name fought in the cause of freedom, and of those five were killed in battle, and two, as has been said, became great generals. Of these two, Francis was the more distinguished. Joining, when a young man of five-and-twenty, the expeditionary force which Elizabeth, who had long assisted the Dutch with money and sympathy, was moved at last by the assassination of William the Taciturn to send to their assistance in 1585, he was in 1589 promoted to the chief command of the Queen's forces in the States, a position he continued to hold in addition to those of General of all the English troops in the pay of the States and Governor of Brill, till after the death of Elizabeth in 1603, finally severing his long connection with the Netherlands in 1606, at the early age of 44. He died three years afterwards. When Elizabeth was urged to make him a peer, she is reported to have replied, "In his proper sphere, and in my estimation, Sir Francis Vere is above a peerage already. All that could be expected from such an

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addition would be the entombing of the spirit of a brave soldier in the corpse of a less slightly courtier; and by tempting him from his charge, hazard that repute upon a carpet which his valour has dearly purchased him in the field."

Horace Vere began his military career in 1590, in the infantry company of his brother, and after being wounded at the siege of Steenwyck was himself promoted to the command of a company at the taking of Groningen in 1594. He took part in the Cadiz expedition of 1596, and was knighted at the capture of that town. He next distinguished himself at the battle of Nieupoort in 1600; and at the siege of Ostend by the Spaniards in 1602-3, was severely wounded in the action which ended in the final repulse of the besiegers. When his brother Francis resigned his employment in the service of the States in 1604, Horace virtually took his place, and soon showed himself a worthy successor by his conduct at the siege of Sluys in 1604, and by the desperate valour he displayed in covering the retreat of Prince Maurice at the battle of Mulheim in 1605. The twelve years' armistice which succeeded this battle was passed by Sir Horace Vere partly in England and partly in Holland, where he still held command. In 1607 he married Mary, daughter of Sir John Tracey and widow of William Hoby (see No. 178), by whom he had five daughters. His next active service was in command of the regiment of volunteers raised in England in 1619 for the defence of the Palatinate against the Spaniards under Spinola and the Imperialists under Tilly. This expedition embarked in 1620, but the campaign, in which the English experienced varying fortunes and performed prodigies of valour, finally ended disastrously with the capitulation of Sir Horace Vere at Manheim in September 1622. In 1624 he took a prominent part in the operations for the relief of Breda; and on returning to England was raised to the peerage on July 25, 1625, as Baron Vere of Tilbury, by Charles I., who had just succeeded to the throne. The spring of 1628 saw him again in the field, commanding the English forces at the capture of Bois-le-Duc; and after an interval of repose, he terminated his successful military career at the taking of Maestricht in 1632. The last years of his life were passed at his house at Clapton, near Hackney, and it was probably at this period that he collected the series of portraits of some of his principal officers, which subsequently came through his daughter Mary, who married Sir Roger Townshend of Raynham, into the possession of the Townshend family. He died suddenly, while dining with Sir Harry Vane at Whitehall, on May 2nd, 1635. Fuller says of him, "Horace, Lord Vere, had more meekness and as much valour as his brother (Francis); of an excellent temper . . . , neither elated or depressed with success. Both lived in war much honoured, and died in peace much lamented."

Bust to r., three-quarter face, the eyes turned towards the spectator; dark dress, falling ruff, blue sash; dark background. Panel, 27 by 22½ in.

178

Portrait of LADY VERE.

THE MARQUIS TOWNSHEND.

Cornelius Jansen.

Mary, youngest daughter of Sir John Tracey of Todington, in Gloucestershire; b. 1581; m. 1st, William Hoby; and 2nd, in 1607, Sir Horace Vere, afterwards Lord Vere of Tilbury; she survived her husband thirty-five

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years, living at Kirby Hall, where, for a time, she had charge of Charles I.'s children, who were entrusted to her by the Parliament, she being, as Clarendon says, "much in their (the Parliament's) favour;" d. 1670.
 Half figure, slightly to l., eyes turned towards the spectator; black dress with puffed black and white sleeves, large ruff and large falling collar, with black head-dress; grey background. Panel, 29 by 25½ in.

179

Portrait of SIR SIMON HARCOURT.

THE MARQUIS TOWNSHEND.

Dutch School.

Son of Sir Robert Harcourt of Nuneham, and Frances, sister of Francis and Horace Vere; he served with distinction under his uncle Horace at the siege of Bois-le-Duc in 1629, and was severely wounded at the siege of Maestricht in 1632; killed in Ireland, 1642.

Full length, standing to l., looking towards the spectator; his r. hand rests on a chest on which are his plumed helmet and gloves; striped dress, with corselet over a leather coat, high boots and spurs, white falling collar. Canvas, 83 by 41½ in.

180

Portrait of SIR HENRY PAITON.

THE MARQUIS TOWNSHEND.

Dutch School.

One of Lord Vere's captains.

Full length, standing to l. in a landscape; eyes turned towards the spectator; his r. hand holds a partisan, his l. is on his hip; red gold-embroidered dress, blue sash, white falling collar, high boots; his helmet is on a mound to l., at the foot of which is his armour. Canvas, 83 by 43 in.

181

Portrait of SIR WILLIAM LOVELACE.

THE MARQUIS TOWNSHEND.

Dutch School.

One of Lord Vere's captains.

Full length, standing to r., looking towards the spectator; his l. hand rests on his sword, his r. on his hip; brown dress, with trunks striped with blue, blue sash, wired ruff; his helmet and gauntlet are on a table to r., on which is a carpet. Canvas, 83 by 41½ in.

182

Portrait of CAPTAIN TEBOLL.

THE MARQUIS TOWNSHEND.

Dutch School.

One of Lord Vere's captains.

Full length, standing in front; his l. hand on his hip; the r. arm rests on an ornamented staff; dark green dress with gold embroidery, crimson doublet with light-coloured sash round the l. arm; helmet and armour on a table behind him with a red cover. Canvas, 83 by 41½ in.

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PAINTER.

183

Portrait of SIR MICHAEL EVERID.

THE MARQUIS TOWNSHEND.

Dutch School.

One of Lord Vere's captains.

Full length, standing in front; his l. hand on his hip; his r. holds a gauntlet on a table with crimson cover; on the table is his helmet, and against it leans a tasselled cane; brown dress with dark crimson sleeves, sash, and hose, wide collar. Canvas, 83 by 51 in.

184

Portrait of SIR THOMAS WINNE.

THE MARQUIS TOWNSHEND.

Dutch School.

One of Lord Vere's captains; killed at the siege of Breda in 1625.

Full length, standing in front; the r. hand, extended, holds a hammer-pike, the l. is on his hip; wired lace collar, black cuirass, embroidered doublet, wide crimson-striped trunks and sash, large rosettes at knees and on shoes; his helmet and gauntlets are on a table behind him to r., on which is a crimson cloth. Canvas, 83 by 51 in.

185

Portrait of SIR JEROME BOWES.

THE EARL OF SUFFOLK AND BERKSHIRE.

Lucas de Heere.

Ambassador from Queen Elizabeth to the Czar of Muscovy, 1583.

Full length, standing to l., on matting, head turned towards the spectator; his r. hand rests on a table, his l. is on his sword; white and gold striped body, short striped trunks, white stockings drawn over the knees, and white and gold breeches; tall hat, with white plume, V-shaped ruff, short striped Spanish cloak; a green curtain hangs behind him. Canvas, 89 by 51 in.

186

Portrait of the DUCHESS OF NEWCASTLE.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Elizabeth, daughter of William Bassett of Blore, Staffordshire; m. 1st, Henry Howard, 3rd son of the distinguished Admiral, Lord Thomas Howard, son of the 4th Duke of Norfolk, who was created Earl of Suffolk in 1603; she m. 2ndly, William Cavendish, 1st Duke of Newcastle, the celebrated Royalist General.

Full length, standing on an Eastern carpet, turning slightly to l., looking towards the spectator; her r. hand rests on the cushion of a red chair; black dress with hanging sleeves, blue-embroidered underskirt, large round ruff, large rosettes to shoes; red curtains hang on each side, the one on the l. looped up. Canvas, 80 by 48 in.

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187

Portrait of LADY ISABELLA RICH.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Youngest daughter of Robert Rich, 3rd Baron Rich, created Earl of Warwick 1618, who served with the Veres in the taking of Cadiz and in the subsequent expedition to the Azores; m. Sir John Smythe, Knt., who published two books on military subjects in 1578 and 1594.

Full length, standing on an Eastern carpet, turning slightly to l., looking towards the spectator; her r. hand rests on a table, on which is a cloth embroidered with gold; white dress, cut low, embroidered with colours; yellow lace wired ruff, square in front; yellow lace on the front of the dress and at wrists; a red and blue mantle is round her, looped up to the l. shoulder; jewels in her hair, which hangs down; large rosettes on her shoes; slate coloured curtains on each side, the one on the l. looped up. Canvas, 80 by 48 in.

188

Portrait of LADY DOROTHY CAREY.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Daughter of Oliver, 4th Lord St. John and 1st Earl of Bolingbroke; m. John Carey, 5th Baron Hunsdon and 2nd Earl of Dover.

Full length, standing on an Eastern carpet, turning slightly to r., looking towards the spectator; her l. hand rests on a red chair; white dress richly embroidered, with dark mantle also embroidered in gold, which is held across her by her r. arm; large square ruff, wired, and lace head-dress; large rosettes to her shoes; crimson curtains looped up on each side. Canvas, 80 by 46 in.

189

Portrait of the COUNTESS OF BANBURY.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Elizabeth, daughter of the distinguished Admiral Lord Thomas Howard, 1st Earl of Suffolk; m. 1st, William Knollys, Earl of Banbury; and 2nd, Edward, 4th Baron Vaux.

Full length, standing on an Eastern carpet, turning slightly to r., looking towards the spectator; her l. hand rests on a green chair; her r. holds a lace handkerchief; dark robe with long hanging sleeves, showing white embroidered skirt and bodice beneath; ruff, &c., with black pattern; white cap, with long gauze veil gathered up to the waist. Canvas, 83 by 56 in.

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PAINTER.

190

Portrait of the COUNTESS OF EXETER.

THE EARL OF SUFFOLK AND BERKSHIRE.

Daniel Mytens.

Elizabeth, daughter of Sir William Drury of Hawsted, Suffolk, one of Sir Francis Vere's companions in arms in the Netherlands ; m. as his 2nd wife, William Cecil, 2nd Earl of Exeter ; she was the mother of the Countess of Oxford (No. 168), and the Countess of Stamford (No. 170).

Full length, standing on an Eastern carpet, turning slightly to l., looking towards the spectator ; her r. hand, which holds a lace handkerchief, rests on the cushion of a red chair ; black dress with strings of pearls, round ruff, black head-dress with pearls ; crimson curtains on each side, the one on the l. looped up. Canvas, 80 by 48 in.

WATER-COLOUR ROOM.

DRAWINGS AND MODELS—Nos. 1-126.

By ALFRED STEVENS.

ALFRED STEVENS was born at Blandford, in Dorsetshire, in December 1817. At the age of sixteen he was sent by the rector of that village to Florence. He remained in Italy nine years, and on returning to England in 1843, after a short stay at Blandford, he obtained an appointment in the Government School of Design at Somerset House, and was chiefly occupied in doing decorative work for architects and manufacturers. In 1849 he left London, and became chief designer to Messrs. Hoole & Robson, ironfounders, &c., of Sheffield, whose fireplaces, from his designs, at the 1851 Exhibition, obtained great admiration. He also at this time designed several articles for Messrs. Minton. Returning to London he took part in several public competitions, among others that for a monument to record the 1851 Exhibition (No. 95). In 1855 the House of Commons resolved that a monument should be erected to the Duke of Wellington, and the artists of the world were invited to compete. The models, eighty-three in number, were sent in in 1857. Of the eleven prizes awarded, Stevens only received one of the minor ones, but he was eventually given the commission to execute the work. His design (No. 125), for reasons into which it is not necessary here to enter, was never completed in its original form. In 1862 he was commissioned to design a mosaic for one of the spandrels in the dome of St. Paul's. This led to his making a complete scheme for the decoration of the dome and its substructure which was purchased after his death by the committee for the decoration of St. Paul's, but has not up to the

present time been carried out. He also made a design for the decoration of the reading-room of the British Museum (No. 32). Among the works designed and executed by him for private individuals at this period, the principal are those for Mr. Holford at Dorchester House, of which there are several examples in the present exhibition. He died suddenly, at his house at Hampstead, on April 30, 1875. The variety and versatility of his genius is aptly described in the motto which he affixed to his competition model for the Wellington monument—"I know but one art."

LENT BY

- 1 DESIGN FOR THE DECORATION OF A COVE CEILING. Pen and ink and water-colour.

HUGH H. STANNUS, ESQ.

- 2 STUDY OF FIGURES FROM THE FRESCO OF THE MAGI by Andrea del Sarto in the Cloisters of the Annunziata at Florence.

HERBERT SINGER, ESQ.

- 3 DESIGN FOR A PLATE; Subject from 'Lays of Ancient Rome.' Pen and ink and water-colour.

JAMES GAMBLE, ESQ.

- 4 DESIGN FOR A STOVE. Pen and ink and water-colour.

MESSRS. BENHAM AND SON.

- 5 DESIGN FOR THE CERTIFICATE OF HONOURABLE MENTION FOR THE INTERNATIONAL EXHIBITION, 1882. Pencil.

DEPARTMENT OF SCIENCE AND ART.

- 6 DESIGN FOR A PLATE. Water-colour.

The centre of this plate was not designed by Stevens.

MESSRS. MINTONS.

- 7 DESIGN FOR A CANDLESTICK. Pencil.

JAMES GAMBLE, ESQ.

- 8 DESIGN FOR A CENTREPIECE. Pencil.

JAMES GAMBLE, ESQ.

- 9 TWO DESIGNS FOR THE DECORATION OF A QUADRANT PANEL. Pencil.

HUGH H. STANNUS, ESQ.

- 10 DESIGN FOR A MAJOLICA VASE. Pen and ink and water-colour.
(See Nos. 11 and 14 for drawings of details.)

MESSRS. MINTONS.

- 11 DESIGN FOR A MAJOLICA VASE (No. 10). Drawing of details.

MESSRS. MINTONS.

LENT BY

- 12** A MIRROR FRAME. Plaster, afterwards executed in wood at Dorchester House. In the frame is a touched photograph of Alfred Stevens, lent by Mr. Stannus.

JOHN R. CLAYTON, ESQ.

- 13** PORTRAIT OF A BOY, taken after death. Pencil and red chalk.

MRS. ALFRED CHRISTIE.

- 14** DESIGN FOR A MAJOLICA VASE (No. 10). Drawing of details. Pen and ink and water-colour.

MESSRS. MINTONS.

- 15** DESIGN FOR A PLATE. Pen and ink and water-colour.

MESSRS. MINTONS.

- 16** DESIGN FOR A CANDLESTICK. Pencil.

JAMES GAMBLE, ESQ.

- 17** DESIGN FOR A CANDLESTICK. Pencil.

JAMES GAMBLE, ESQ.

- 18** DESIGN FOR A PLATE. Pen and ink and water-colour.

MESSRS. MINTONS.

- 19** DESIGN FOR THE DECORATION OF A QUADRANT PANEL. Pencil.

JOHN R. CLAYTON, ESQ.

- 20** DESIGN FOR THE DECORATION OF A GROINED VAULT. Pen and ink and water-colour.

HUGH H. STANNUS, ESQ.

- 21** DESIGN FOR A PLATE. Pen and ink and water-colour.

MESSRS. MINTONS.

- 22** THE VISION OF ZECHARIAH. Sketch for the decoration of a Lunette. Beneath are four small designs for lunettes representing symbolical figures. Indian ink and body colour.

MRS. STANNUS.

- 23** STUDY OF DRAPERY. Red chalk.

HERBERT SINGER, ESQ.

- 24** STUDY OF DRAPERY. Red chalk. For the figure of Daniel in one of the pendentives for St. Paul's (see No. 54).

HERBERT SINGER, ESQ.

LENT BY

- 25** DESIGN FOR A CHINA SLAB at the side of a mantelpiece. Pen and ink and water-colour.

MESSRS. BENHAM AND SON.

- 26** FIRE-DOG. Bronze.

MESSRS. BENHAM AND SON.

- 27** PORTION OF THE FRIEZE EXECUTED IN BRONZE FOR THE WELLINGTON MONUMENT. Plaster.

H. W. ATKIN, Esq.

- 28** ORNAMENT FOR THE BACK OF A STOVE. Plaster.

SHEFFIELD SCHOOL OF ART.

- 29** VALOUR AND COWARDICE. Sketch model of Group executed in bronze for the Wellington Monument. Plaster.

JOHN R. CLAYTON, Esq.

- 30** CRUCIFORM ORNAMENT FROM THE SOFFIT OF THE ARCH OF THE WELLINGTON MONUMENT. Plaster.

HUGH H. STANNUS, Esq.

- 31** A MANTELPIECE. Plaster.

SHEFFIELD SCHOOL OF ART.

- 32** SCALE MODEL OF THE READING-ROOM AT THE BRITISH MUSEUM, showing plan of proposed internal decoration.

DEPARTMENT OF SCIENCE AND ART.

- 33** CAST OF LION FOR THE RAILINGS OUTSIDE THE BRITISH MUSEUM. Plaster.

HUGH H. STANNUS, Esq.

- 34** Ditto.

JAMES GAMBLE, Esq.

- 35** THE RAPE OF PROSERPINE. Bas-relief for the decoration of the back of a fireplace. Plaster.

HUGH H. STANNUS, Esq.

- 36** TRUTH AND FALSEHOOD. Sketch model of Group executed in bronze for the Wellington Monument. Plaster.

JOHN R. CLAYTON, Esq.

LENT BY

- 37** PORTION OF THE FRIEZE EXECUTED IN BRONZE FOR THE WELLINGTON MONUMENT. Plaster.

H. W. ATKIN, Esq.

- 38** PORTIONS OF THE ORNAMENT OF A CALORIFERE (sec Nos. 107 and 112). Plaster.

SHEFFIELD SCHOOL OF ART.

- 39** FIRE-DOG. Bronze.

MESSRS. BENHAM AND SON.

- 40** DESIGN FOR A CHINA SLAB at the side of a mantelpiece. Pen and ink and water-colour.

MESSRS. BENHAM AND SON.

- 41** LIFE STUDY. Red chalk.

R. S. HOLFORD, Esq.

- 42** ÆNEAS AND ANCHISES : Sketch. Red chalk.

R. S. HOLFORD, Esq.

- 43** STUDY OF DRAPERY. Red chalk.

R. S. HOLFORD, Esq.

- 44** LIFE STUDY. Portion of Cartoon for a ceiling at Dorchester House. Red chalk.

R. S. HOLFORD, Esq.

- 45** LIFE STUDY. Red chalk.

R. S. HOLFORD, Esq.

- 46** LIFE STUDY. Red chalk.

R. S. HOLFORD, Esq.

- 47** STUDY. Red chalk.

JOHN R. CLAYTON, Esq.

- 48** STUDY. Red chalk.

JOHN R. CLAYTON, Esq.

- 49** LIFE STUDY. Red chalk.

HAMO THORNYCROFT, Esq., R.A.

LENT BY

50 SKETCH OF GROUP. Red chalk.

JOHN R. CLAYTON, Esq.

51 SKETCHES FOR CARYATIDES. Red chalk.

R. S. HOLFORD, Esq.

52 DESIGN FOR A MAJOLICA VASE (Nos. 53 and 60). Drawings of details. Pen and ink and water-colour.

MESSRS. MINTONS.

53 MAJOLICA VASE. Executed after a design (Nos. 52, 61, and 62) by Alfred Stevens.

ALFRED PEGLER, Esq.

54 SCALE MODEL OF PENDENTIVES, ST. PAUL'S, showing proposed plan of decoration. Oil painting on plaster.

F. CHARLES PENROSE, Esq.

55 SKETCH MODEL OF GROUP. Plaster.

JAMES GAMBLE, Esq.

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JOHN R. CLAYTON, Esq.

58 THREE DAGGERS AND SHEATHS, made from designs (No. 57) by Alfred Stevens.

MESSRS. WOSTENHOLM AND SONS.

59 DESIGN FOR THE CEILING OF A MUSIC-ROOM. Pen and ink and water-colour.

MRS. STANNUS.

60 MAJOLICA VASE. Executed after a design (Nos. 52, 61, and 62) by Alfred Stevens.

ALFRED PEGLER, Esq.

LENT BY

- 61 DESIGN FOR MAJOLICA VASE (Nos. 53 and 60). Pen and ink and water-colour.

MESSRS. MINTONS.

- 62 DESIGN FOR MAJOLICA VASE (Nos. 53 and 60). Drawing of Details. Pen and ink and water-colour.

MESSRS. MINTONS.

- 63 SKETCH OF GROUP. Red chalk.

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- 71 COPY OF TITIAN'S ASSUMPTION OF THE VIRGIN. Oil.

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- 72 COPY OF TITIAN'S DUCHESS OF URBINO.

JAMES GAMBLE, ESQ.

- 73 COPY OF TITIAN'S DUKE OF URBINO.

JAMES GAMBLE, ESQ.

LENT BY

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HERBERT SINGER, ESQ.

- 82** LIFE STUDY OF THE FIGURE OF VALOUR, for the Wellington Monu-
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JOHN R. CLAYTON, ESQ.

- 83** LIFE STUDY. Red chalk.

HERBERT SINGER, ESQ.

- 84** DESIGN FOR A STOVE. Pen and ink and water-colour.

MESSRS. BENHAM AND SON.

- 85** STUDY FOR FRESCOES at Dorchester House. Red chalk.

R. S. HOLFORD, ESQ.

- 86** STUDY OF GROUP. Red chalk.

R. S. HOLFORD, ESQ.

- 87** LIFE STUDY. Red chalk.

R. S. HOLFORD, ESQ.

- 88** STUDY OF FIGURE for the Cartoon of the Judgment of Paris.

R. S. HOLFORD, ESQ.

LENT BY

89 STUDY OF GROUP. Red chalk.

R. S. HOLFORD, Esq.

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R. S. HOLFORD, Esq.

91 LIFE STUDY. Red chalk.

R. S. HOLFORD, Esq.

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R. S. HOLFORD, Esq.

94 LIFE STUDY. Red chalk and pencil.

HERBERT SINGER, Esq.

95 COMPETITIVE SKETCH MODEL FOR THE PROPOSED MONUMENT TO COMMEMORATE THE EXHIBITION OF 1851 in Hyde Park. Around the pedestal which supports a statue of the Queen are emblematic female figures of the four quarters of the globe, and round the podium runs a bas-relief representing the arts and commerce of the world. Wood and plaster.

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96 FIGURE, designed as an Andiron. Gilt metal (see No. 116).

MESSRS. BENHAM AND SON.

97 FIGURE, designed as an Andiron. Plaster (see No. 116).

JAMES GAMBLE, Esq.

98 THE SISTER ARTS. Cast of Medal for Students in Art. Plaster.

JAMES GAMBLE, Esq.

99 LIFE STUDY. Red chalk.

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R. S. HOLFORD, Esq.

101 LIFE STUDY. Red chalk.

JOHN FOWLER, Esq.

LENT BY

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103 STUDY FOR A CEILING at Dorechester House. Red chalk.

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104 DESIGN FOR A METAL STOVE. Pen and ink and water-colour.

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R. S. HOLFORD, Esq.

106 LIFE STUDIES. Red chalk.

R. S. HOLFORD, Esq.

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(See No. 38.) Pen and ink and water-colour.

MESSRS. BENHAM AND SON.

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HERBERT SINGER, Esq.

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HERBERT SINGER, Esq.

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R. S. HOLFORD, Esq.

112 DRAWING OF A CALORIFERE at the South Kensington Museum.

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MESSRS. BENHAM AND SON.

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114 STUDIES. Red chalk.

JOHN R. CLAYTON, Esq.

115 STUDIES. Red chalk.

JOHN R. CLAYTON, Esq.

LENT BY

- 116** DESIGN FOR A STOVE, with figures as andirons. Pen and ink and water-colour. (See Nos. 96 and 97.)

MESSRS. BENHAM AND SON.

- 117** STUDY OF FIGURES in the fresco of "Il Bacio degli Abiti" in the Cloisters of the Annunziata at Florence. Water-colour.

HERBERT SINGER, ESQ.

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MESSRS. BENHAM AND SON.

- 119** DESIGN FOR DECORATION OF THE DINING-ROOM at Dorchester House. Pen and ink and water-colour.

R. S. HOLFORD, ESQ.

- 120** DESIGN FOR THE DOOR OF THE MUSEUM OF PRACTICAL GEOLOGY, Jermyn Street. There are eight principal panels; in the four larger ones are represented a laboratory, a forge, a coal-mine, and a metal-mine; each of the smaller ones contains a seated female with a tightly bound figure on either side; at the bottom are two panels, on which are represented in low relief the principal tools and instruments used in mining. Pen and ink and water-colour.

DEPARTMENT OF SCIENCE AND ART.

- 121** SKETCH OF THE CEILING OF THE SISTINE CHAPEL. Water-colour.

JOHN R. CLAYTON, ESQ.

- 122** TWO DESIGNS FOR FENDERS. Pen and ink and water-colour.

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- 123** DESIGN FOR A STOVE. Pen and ink and water-colour.

MESSRS. BENHAM AND SON.

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Under Revision.]

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MDCCCXCI.

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The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All communications should be addressed to "The Secretary."

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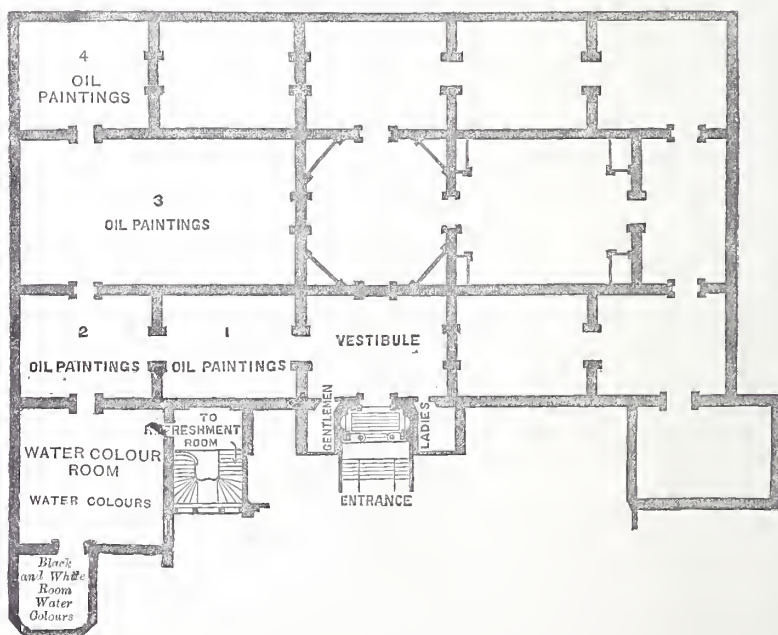
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PLAN OF THE GALLERIES.



CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-46.

- | 1 | LENT BY | LANDSCAPE. | PAINTER. |
|---|--|------------|-----------------------------|
| | LIEUT.-COLONEL UNTHANK. | | Thomas Gainsborough, R.A. |
| | A waggon, in which are a man and a woman, drawn by two horses, going to l., along a road which crosses a heath; cloudy sky. Panel, 19 by 24 in. | | |
| 2 | MASTER BUNBURY. | | |
| | SIR EDWARD BUNBURY, BART. | | Sir Joshua Reynolds, P.R.A. |
| | Charles John, son of Henry William Bunbury and Catherine, eldest daughter of Capt. Horneck; b. 1772; entered the army; d. 1798. | | |
| | Three-quarter figure of a boy, in a crimson coat open at the neck, seated facing the spectator in a landscape, resting his hands on his thighs. Painted 1780. Canvas, 29 by 24 in. | | |

LENT BY

PAINTER.

3

LANDSCAPE.

LIEUT.-COLONEL UNTHANK.

Thomas Gainsborough, R.A.

In the foreground, overshadowed by high trees, a pool, in which, on the r., are some cattle drinking; two figures on the l.; blue sky, with clouds. Canvas, 14 by 12½ in.

4

Portrait of JAMES CHRISTIE, Esq.

JAMES CHRISTIE, Esq.

Thomas Gainsborough, R.A.

Founder of the well-known firm of auctioneers; b. 1730; d. 1803. Three-quarter figure, standing to r., three-quarter face; his r. arm leans on a picture; he holds a paper in his r. hand; light grey dress; red curtain background. Painted 1778, and presented to Mr. Christie by the painter. Canvas, 49 by 40 in.

5

Portrait of VISCOUNT BOYNE.

MARTIN H. COLNAGHI, Esq.

William Hogarth.

Gustavus Hamilton, b. 1710; son of Hon. Fred Hamilton; s. his grandfather as 2nd Viscount 1723; d. 1746. Small full length, standing in a landscape, leaning his r. hand on a pedestal; his l. holds his hat and stick; brown dress, with blue waistcoat. Canvas, 20½ by 14 in.

6

Portrait of MRS. DESAGULIERS.

W. C. CARTWRIGHT, Esq.

William Hogarth.

Daughter of J. Blackwood, Esq.; m. Major-General Thomas Desaguliers, of Grace, Essex. Half figure to l., three-quarter face, looking towards the spectator; dove-grey low-cut dress, with blue scarf tied across with a yellow ribbon; pearl necklace and earrings, pearls in her hair; dark background. Canvas, 27 by 27 in. (circular).

7

THE VISIT TO GRANDFATHER.

SIR CHARLES TENNANT, BART.

John Raphael Smith.

Group of five small full-length figures in a room; the old man, in a red dress, seated in a chair, is greeting his grandchildren, who are being brought up to him by their mother; she wears a dove-coloured dress, with black mantle and large black hat. Canvas, 30 by 24½ in.

LENT BY

PAINTER.

8

PORTRAIT GROUP.

JOSEPH C. T. SMITH, Esq.

Johann Zoffany, R.A.

Portraits of Thomas Somers Cocks, the banker, b. 1737, d. 1796; and Richard Cocks, b. 1740, d. 1821: 7th and 8th sons of John Cocks, of Castleditch.

Two small full-length figures in a landscape; one seated under a tree, holding a paper, at which he is pointing; the other rests his l. hand on his brother's shoulder. Inscribed with the names of the sitters and the painter. Canvas, 27½ by 35½ in.

9

LANDSCAPE: GROVE SCENE.

J. J. COLMAN, Esq., M.P.

John Crome.

A road in the foreground, passing through a wood; three figures standing near a pool on the l.; blue sky, with clouds. Painted 1820. Canvas, 18½ by 25½ in.

10

Portrait of LADY EDWARD CAVENDISH BENTINCK.

LORD HILLINGDON.

George Romney.

Elizabeth, eldest daughter of Richard Cumberland, Esq., the celebrated writer; m. 1782, Edward Charles, 2nd son of the 2nd Duke of Portland; d. 1837.

Half figure to r., three-quarter face, looking towards the spectator; white cloak; large white hat, with blue ribbons tied under her chin; her hands are in a muff; grey background. Canvas, 29 by 24 in.

11

SEA-FIGHT BY NIGHT.

MARTIN H. COLNAGHI, Esq. Philip James de Loutherbourg, R.A.

Rough sea; an engagement taking place between some Barbary pirates and European vessels; one of the ships is on fire; cloudy sky, the moon seen shining through the clouds on the l. Canvas, 38 by 54 in.

12

GIRL WITH TURKEY.

W. CUTHBERT QUILTER, Esq., M.P.

Richard Morton Paye.

Full-length figure of a girl, seated on the ground, with her arm round the neck of a turkey, which she is feeding with her l. hand from a bowl. Painted 1788. Canvas, 35 by 43 in.

LENT BY

PAINTER.

13

SCENE FROM 'COMUS.'

WILLIAM AGNEW, Esq.

William Etty, R.A.

Sketch for the picture exhibited at the Royal Academy in 1844, and which was painted the size of the fresco intended as one of the decorations of the summer-house in the garden of Buckingham Palace. The following passage from Milton's 'Comus' formed the title of the picture:—

"All amidst the gardens fair
Of Hesperus, and his daughters three,
That sing about the golden tree:
Along the crisped shades and bowers
Revels the spruce and jocund Spring.

* * * *

Beds of hyacinth and roses,
Where young Adonis oft reposes,
Waxing well of his deep wound,
In slumber soft; and on the ground
Sadly sits the Assyrian Queen:
But far above, in spangled sheen,
Celestial Cupid, her famed son, advanced,
Holds his dear Psyche sweet entranced."

Painted in an arch, with figures of cupids in the spandrels. Canvas, 34 by 64 in.

14

SEA-FIGHT BY NIGHT.

MARTIN H. COLNAGHI, Esq. Philip James de Loutherbourg, R.A.

Quiet sea; engagement between two large vessels, one of which is on fire; a boat full of figures in the l. foreground; the moon appears on the horizon. Canvas, 38 by 50 in.

15

Portrait of MRS. GWYN.

SIR CHARLES TENNANT, BART.

John Hoppner, R.A.

Mary, youngest daughter of Capt. Kane Horneck; b. about 1754-5; known as the "Jessamy Bride" from some verses by Goldsmith; m. Gen. Francis E. Gwyn; d. 1840. (See also No. 134.)

Half figure, seated to l. under a tree, three-quarter face; arms folded on her lap; white dress, blue sash, powdered hair. Canvas, 29½ by 24½ in.

16

PORTRAIT GROUP.

JOSEPH C. T. SMITH, Esq.

Johann Zoffany, R.A.

Portraits of the Rev. John Cocks, b. 1731, d. 1793; and James Cocks, b. 1734, d. 1804: 3rd and 5th sons of John Cocks of Castleditch.

Interior of a room; on the r. the elder brother seated, with his l. arm leaning on a table and a book in his r. hand; opposite him his brother, in a suit of dark-blue velvet, is standing, leaning his r. arm on the back of a chair, and holding a three-cornered hat in his l. hand. Inscribed with the names of the sitters and the painter. Canvas, 28 by 36 in.

LENT BY

PAINTER.

17

PORTRAIT GROUP.

LADY SARAH SPENCER.

Johann Zoffany, R.A.

Two ladies seated facing the spectator in a landscape, with a gentleman in a grey dress lined with red, standing beside them with legs crossed; the elder lady, in a grey dress, with large head-dress, is looking at the younger one, who is dressed in pink, with plumed head-dress, and is playing a mandolin. Canvas, 35 by 27 in.

18

KILGARRAN CASTLE.

MARTIN H. COLNAGHI, Esq.

J. M. W. Turner, R.A.

View looking up a rocky glen towards the castle, which stands on a wooded height; in the foreground a man is fishing in the stream which runs through the glen; blue sky, with clouds. Canvas, 23 by 28½ in.

19

Portrait of THE PAINTER.

SIR CHARLES TENNANT, BART.

Sir Joshua Reynolds, P.R.A.

B. 1723; first President of the Royal Academy; d. 1792.

Half figure to r., three-quarter face, looking towards the spectator; in D.C.L. robes and black cap, holding a roll of paper in his r. hand; dark background. Canvas, 29½ by 24½ in.

20

LOW TIDE ON THE FRENCH COAST.

SIR CHARLES TENNANT, BART.

Richard Parkes Bonington.

View looking along a flat shore at low tide; two children with fish in the foreground; other figures and ships and buildings beyond; sunset sky. Canvas, 16½ by 21 in.

21

WRECKERS.

SIR JOHN PENDER, K.C.M.G.

J. M. W. Turner, R.A.

View looking along the sea-shore towards a castle, which is seen in the middle distance; numerous figures in the foreground, dragging wreckage on shore; stormy sky, with gleams of sunshine. Canvas, 35 by 47 in.

22

Portrait of MRS. JOHN ATKINSON BLANSHARD.

C. S. PEMBERTON, Esq.

George Romney.

Half figure to r., profile; red dress, cut low; dark sky background. Canvas, 29½ by 23½ in.

LENT BY

PAINTER.

- 23** Portrait of LORD ALEXANDER DOUGLAS-HAMILTON,
afterwards 10th DUKE OF HAMILTON.

WILLIAM AGNEW, Esq.

Thomas Gainsborough, R.A.

B. 1767; succeeded his father as 10th Duke 1819, having been summoned to Parliament in the lifetime of his father in the Barony of Dutton; m. the daughter of William Beckford, Esq., of Fonthill Abbey; d. 1852.

Bust, full-face, looking to l.; dark dress, lace collar; long curling hair; dark background. Canvas, 25½ by 20 in. (oval).

24

LANDSCAPE.

MRS. M. COLNAGHI.

James Stark.

Road through a wood, along which a man is walking away from the spectator; blue sky, with clouds. Panel, 15½ by 19½ in.

25

LANDSCAPE.

MARTIN H. COLNAGHI, Esq.

George Morland.

A roadside inn in the centre of the picture, overhung by trees on the r.; several figures in the foreground on the r.; beyond them a man leading a grey horse; two figures on horseback passing in front of the inn to l.; blue sky, with clouds. Canvas, 19 by 25 in.

26

Portrait of LORD ARCHIBALD HAMILTON.

WILLIAM AGNEW, Esq.

Thomas Gainsborough, R.A.

Second son of Archibald, 9th Duke of Hamilton, and brother of No. 23; b. 1769; d. 1827.

Half figure to l., three-quarter face, looking towards the spectator; blue doublet, lace collar; long auburn hair, falling over his shoulders; brown background. Inscribed, "T. Gainsborough." Canvas, 25½ by 20 (oval).

27

Portrait of LADY CAROLINE PRICE.

MRS. WILLIAM RATHBONE GREG.

George Romney.

Daughter of George Carpenter, 1st Earl of Tyrconnell; m. Uvedale Price, Esq., of Foxley, afterwards created a baronet; d. 1826.

Half figure, seated facing the spectator, three-quarter face to l.; white dress, large blue hat; black lace scarf over her l. arm; sky background. Canvas, 29½ by 24 in.

- 28** CONTEMPLATION: Portrait of THE HON. MRS. SPENCER.

MARTIN H. COLNAGHI, Esq.

Sir Joshua Reynolds, P.R.A.

Three-quarter figure, seated to l. in a landscape, profile to l.; she leans her head on her r. hand; white dress, open in front, blue sash. Canvas, 34 by 41 in.

LENT BY

PAINTER.

29

ON THE RIVER YARE.

H. G. BARWELL, Esq.

John Crome.

View looking along the river, on which are numerous boats; on the r. is a landing-stage and shed, overhung by trees; other buildings among trees beyond; cloudy sky. Panel, 16 by 21½ in.

30

Portrait of ROBERT MAYNE, Esq.

SIR CHARLES TENNANT, BART.

Sir Joshua Reynolds, P.R.A.

B. 1724; was the last M.P. for Upper Gatton in Surrey; d. 1783.

Half figure, facing the spectator, nearly full face; red dress. Canvas, 28½ by 24 in.

31

Portrait of MRS. HOPPNER.

JAMES CHRISTIE, Esq.

John Hoppner, R.A.

Daughter of Mrs. Wright, an American, a modeller of portraits in wax; m. 1782 John Hoppner.

Half figure, seated facing the spectator, looking to l.; pearl-grey dress with pink ribbons, wide straw hat; her hands are clasped in front of her; dark background. Canvas, 29½ by 24½ in.

32 THE MARL STAITHE, WHITLINGHAM, NEAR NORWICH.

GEORGE HOLMES, Esq.

Joseph Stannard.

View looking along the river; cows in a meadow on the l.; trees beyond them; buildings in the distance; cloudy sky. Canvas, 11½ by 15 in.

33

THE WILLOW-TREE.

GEORGE HOLMES, Esq.

John Crome.

Large trees occupy the centre of the picture; in the foreground is some water, crossed by a rustic bridge; figures of a woman and a man on a grey horse to the r.; distant landscape seen beyond them; blue sky, with clouds. Canvas, 50 by 40 in.

34

AN EVENT IN THE FOREST.

SIR JOHN PENDER, K.C.M.G.

Sir Edwin Landseer, R.A.

A dead stag lying among snow-covered rocks at the foot of a cliff; near the body is a fox looking up at an eagle which is swooping down towards it. Painted 1864, and exhibited at the British Institution in 1865. Canvas, 56½ by 30½ in.

LENT BY

PAINTER.

35

Portrait of MRS. SCOTT, of Danesfield.

MRS. WEDGWOOD.

Sir Joshua Reynolds, P.R.A.

Eldest daughter of Thomas Assheton Smith; d. 1836.

Three-quarter figure, seated facing the spectator in a landscape; her head turned to l., looking down; white dress, blue sash; broad-brimmed hat, trimmed with blue; her r. hand, holding her gloves, rests on her lap; a spaniel looks up at her on the l. Canvas, 50 by 40 in.

36

SHEERNESS.

LORD WANTAGE.

J. M. W. Turner, R.A.

In the foreground, a small sailing-boat and near it a rowing-boat, in which are three fishermen; man-of-war and other vessels on the l.; land and buildings in the distance; cloudy sky. Canvas, 40½ by 57½ in.

37

Portrait of LADY ANNE BUTLER AND CHILD.

WILLIAM AGNEW, Esq.

Sir Joshua Reynolds, P.R.A.

Daughter of John, 1st Earl of Wandesforde; m. 1769 John Butler of Garryricken, to whom the Earldom of Ormonde was restored by the House of Lords in Ireland in 1791; d. 1784.

Three-quarter figure, kneeling on one knee to l., looking round to the spectator, holding the child which is seated on a pedestal in front of her and grasps a plait of her hair; red dress, turban head-dress; red curtain background; landscape seen through the window to l. Canvas, 41 by 37 in.

38

LOST SHEEP.

SIR JOHN PENDER, K.C.M.G.

Sir Edwin Landseer, R.A.

A shepherd, wrapped in a plaid, is digging sheep out of a snow-drift on a moor; three dogs are watching, and two sheep lie on the snow near him. Painted in 1850 and exhibited in that year at the Royal Academy under the title, "What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it?"—*Luke xv. 4.* Canvas, 56½ by 30½ in.

39

PORINGLAND OAK.

REV. CHARLES J. STEWARD.

John Crome.

The oak occupies the centre of the picture; in the foreground is a pool, in which are some figures bathing; distant landscape beyond; blue sky, with clouds. Canvas, 49 by 39 in.

LENT BY

PAINTER.

40

Portrait of MRS. CARWARDINE AND CHILD.

LORD HILLINGDON.

George Romney.

Wife of the Rev. Thomas Carwardine, a friend of Romney's.

Three-quarter figure, seated to l. in a red arm-chair, with her arms clasped round the child which is seated on her lap; her head is turned away from the spectator, and bends over the child; dark dress, white cap; dark background. Canvas, 29½ by 24½ in.

41

SKETCH AT THORPE, NORWICH.

GEORGE HOLMES, Esq.

Joseph Stannard.

View looking along the river; in mid-stream a boat is sailing; another sailing-boat and a row-boat full of figures are near the bank in the r. foreground; trees and buildings are seen beyond them; the sky is lit up by the light of the sun in eclipse. Panel, 10½ by 16 in.

42

Portrait of MISS HIPPLESLEY.

SIR CHARLES TENNANT, BART.

Thomas Gainsborough, R.A.

Daughter of Sir John Hipplesey.

Half figure, seated fronting the spectator, full face; her arms, crossed in front of her, rest on a ledge; white dress, open in front, blue mantle, pearl and lace head-dress, crossed under her chin; her r. hand holds some flowers; landscape background. Canvas, 29½ by 24½ in.

43

LANDSCAPE.

SIR BRADFORD LESLIE, K.C.I.E.

John Constable, R.A.

A meadow, shaded by tall trees, with cattle grazing in it; blue sky, with clouds. Canvas, 12½ by 10½ in.

44

Portrait of MRS. POWYS.

LORD HILLINGDON.

George Romney.

Wife of Thos. Jelf Powys, Esq., of Berwick House, Salop.

Full length, seated to l., three-quarter face, on a chair under an overhanging tree; white dress with pink sash, white head-dress; her l. hand touches her chin; her r., lying on her lap, holds a book; distant landscape, with river seen on the l. Canvas, 67 by 52 in.

LENT BY

PAINTER.

45

LANDSCAPE.

LIEUT.-COL. UNTHANK.

Thomas Gainsborough, R.A.

In the foreground is a pool; on the hill-side above it is a man ploughing with two horses, and beyond is seen a church tower rising above some trees; on a mound on the l. is a windmill; blue sky, with clouds. Canvas, 19 by 24 in.

46

Portrait of WILLIAM THOMAS LEWIS.

SIR CHARLES TENNANT, BART.

Thomas Gainsborough, R.A.

Comedian; b. 1748; manager of Covent Garden, 1782; d. 1811.

Half figure to r., head turned to l., three-quarter face; in fancy dress; his arms are crossed, and his r. hand holds a sheathed rapier; brown background. Canvas, 27½ by 24 in.

GALLERY No. II.

OIL PAINTINGS—47-96.

LENT BY

PAINTER.

47

AN ENCAMPMENT.

THE LATE MISS JAMES.

Antoine Watteau.

Soldiers and women merrymaking outside some tents; among them a woman and a child on a donkey; a castle in the middle distance, and hilly landscape beyond. Panel, 6½ by 8½ in.

48

A COOK.

A. J. ROBERTS, ESQ.

Peter van Slingelandt.

Interior of a room; at a table in front of an open window stands a woman, mincing meat in a flat wooden vessel and turning to speak to a little girl who stands near her with a basket on her arm. Panel, 17 by 14 in.

LENT BY

PAINTER.

49 ON THE MAAS, NEAR DORDRECHT.

SAMUEL S. JOSEPH, Esq.

Jan van Goyen.

View over a bend of the river; boat with figures in the l. foreground; sailing-boat on the r.; other vessels and buildings beyond; blue sky, with clouds. Signed with monogram. Panel, 14 by 13 in.

50 INTERIOR.

THE LATE MISS JAMES.

Antoine Watteau.

Interior of a room; an old woman spinning, and a young one seated in an arm-chair sewing; near them two children, one with a cat in its arms, at which a dog is barking; on a table are some glasses, and a cage hangs on the wall above. Canvas, 14 by 16 in.

51 HEAD OF A GIRL.

W. CORNWALLIS WEST, Esq., M.P.

Susterman.

Bust to l., three-quarter face, looking at the spectator; dark dress, wide lace collar; dark background. Canvas, 18½ by 13 in.

52 THE SOLDIER AND THE LAUGHING GIRL.

SAMUEL S. JOSEPH, Esq.

Jan Ver Meer (of Delft).

Interior of a room; a man in a red coat and large black hat, and a woman in a black and gold dress and white hood, are seated at a table near an open window, conversing; a map hangs on the wall behind them. Panel, 19 by 17 in.

53 INTERIOR OF AN ALE-HOUSE.

SAMUEL S. JOSEPH, Esq.

David Teniers.

In the foreground a man in a red cap, seated on a low stool, is lighting his pipe; a jug and earthenware vessel are on a stool near him, and a tankard stands on the floor at his side; four other men are drinking and smoking in front of a fireplace in the background. Signed, "D. Teniers f." Panel, 9½ by 13½ in.

54 ON THE MAAS, NEAR DORDRECHT.

SAMUEL S. JOSEPH, Esq.

Jan van Goyen.

View looking along the river; on the l. three men in a boat, one of them hauling in a net; sailing vessel in the middle distance; another boat with figures is near it; buildings of a town beyond; blue sky, with clouds. Signed with monogram. Panel, 14 by 12½ in.

LENT BY

PAINTER.

55

GARDEN PARTY.

THE LATE MISS JAMES.

Antoine Watteau.

A lady and gentleman seated under a tree near a statue; he is playing the flute from a music-book which lies open on her lap; at their feet is seated another gentleman with his back to the spectator; behind them another lady and gentleman are walking away. Panel, 14 by 11 in.

56

A LAWYER.

A. J. ROBERTS, Esq.

Adrian van Ostade.

Interior of a room; an old man in black, with brown cloak and embroidered skull-cap, seated near a window, reading a paper; other papers, writing materials, &c., on a table in front of him; bookshelves behind him. Signed and dated on one of the papers, "A. V. Ostade, 1665." Panel, 11 by 9 in.

57

A LADY PLAYING A LUTE.

A. J. ROBERTS, Esq.

Gonzales Coques.

A lady in blue dress and white lace, seated on a balcony, playing a lute; beside her stands a cavalier in black; a little dog plays at her feet. Panel, 17½ by 14 in.

58

A WATERFALL.

A. J. ROBERTS, Esq.

Jacob van Ruysdael.

View looking over a waterfall, which is broken by large rocks, and occupies the whole of the foreground; under the shade of some trees on the opposite bank a shepherd and his flock are passing along a road; other trees on an eminence to the l., beyond which is the spire of a church and a windmill; cloudy sky. Signed, "J. Ruysdale" (J and R connected). Canvas, 33½ by 39 in.

59

VIEW ON THE MAAS: Evening.

A. J. ROBERTS, Esq.

Albert Cuyp.

On the l. is a large sailing barge, manned with soldiers, into which an officer is stepping from a boat; on the r. are two boats crowded with figures, and beyond them other barges sailing and a vessel at anchor; buildings of a town on the r.; blue sky, with clouds. Signed, "A. Cuyp." Canvas, 42 by 59 in.

LENT BY

PAINTER.

60

LANDSCAPE.

A. J. ROBERTS, ESQ.

Hobbema.

View on a road bordered by cottages and trees, above which on the l. is seen the spire of a village church; from a cottage in the middle distance some people are hastening after a waggon drawn by two horses, which is advancing towards the spectator; two boys standing at the roadside wave their caps; blue sky, with clouds. Signed, "Hobbema." Canvas, 34 by 41 in.

61

A DUTCH TOWN.

A. J. ROBERTS, ESQ.

Jan van der Heyden.

Probably Amsterdam; a canal occupies the whole of the foreground; beyond a bridge which crosses it is seen the Stadhuis or Town Hall; on the r. and l. are other houses, and a barge on the l. is moored to the bank. Signed, "J. V. Heyde" (JVH connected). Panel, 19½ by 19½.

62

Portrait of AMBROSIO, MARQUIS OF SPINOLA.

SIR EDWARD H. BUNBURY, BART.

Rubens.

The celebrated general; b. at Genoa 1569; entered the service of Philip III. of Spain in 1598, and became in 1603 General-in-Chief of the Spanish forces in the Netherlands; took Breda in 1625; d. 1630.

Three-quarter figure, standing slightly to l., three-quarter face; in the Chapter robes of the Golden Fleece; his l. hand resting on a staff; curtain and architectural background. Canvas, 51 by 49 in.

63

OLD LONDON BRIDGE, 1630.

SIR E. C. GUINNESS, BART.

Claude De Jongh.

View looking down the Thames towards the bridge, on which at intervals are blocks of houses, with a drawbridge in the middle; a state barge and other boats in the foreground; on the l. the Tower is seen over the roofs of the houses. Panel, 20 by 66 in.

64

A BUTCHER'S SHOP.

RT. HON. G. CAVENDISH BENTINCK, M.P.

David Teniers.

Interior; from the ceiling hangs the carcase of a calf, the blood from which is dripping into a pan on the floor; near it stands a girl in a red bodice and dark skirt, with a knife in her r. hand, and the head of the calf on a block in front of her; the feet of the calf lie on the ground. Signed, "D. Teniers f." Canvas, 23 by 30 in.

LENT BY

PAINTER.

65 EXTERIOR OF A VILLAGE TAVERN.

CHARLES T. D. CREWS, Esq.

Adrian van Ostade.

Group of men carousing outside an inn on the l.; a piper and other figures at the door of the inn; buildings of a village in the r. distance; blue sky, with clouds. Panel, 17 by 18 in.

66 SEA-PIECE.

GEORGE SALTING, Esq.

Solomon van Ruysdael.

Agitated sea, with waves breaking over a jetty on the r.; a vessel sailing before a stiff breeze in the middle distance; others beyond; the buildings of a town seen on the shore opposite; cloudy sky. Canvas, 17½ by 21 in.

67 SEA-PIECE.

A. J. ROBERTS, Esq.

William van de Velde.

Calm sea; on the l. a man-of-war from which an eight-oared boat with officers and a trumpeter is rowing away; on the r. two other men-of-war; other shipping in the distance; blue sky, with clouds lit up by the setting sun. Canvas, 33 by 46 in.

68 Portrait of A GENTLEMAN.

THE EARL OF NORMANTON.

Maes.

Small three-quarter figure, standing in a landscape, facing the spectator, his l. arm resting on a stump; figured dress, with blue cloak, long fair wig. Canvas, 29 by 24 in.

69 Portrait of M. PIERRE TIARCK.

W. CUTHBERT QUILTER, Esq., M.P.

Frank Hals.

Half figure, seated to r., looking towards the spectator; his r. arm leans over the back of a chair; he holds a rose in his r. hand; dark dress; large falling collar; large black hat; grey background. Painted in an oval. Canvas, 32½ by 26½ in.

70 LANDSCAPE AND FIGURES.

A. J. ROBERTS, Esq.

Jan and Andreas Both.

View looking along a road, which runs between high trees on the shore of a lake seen on the r., towards a distant church-tower; hills beyond; in the foreground a man advances along the road, leading a mule, on which a woman is seated; two loaded mules follow them; blue sky, with clouds. Canvas, 40 by 48 in.

LENT BY

PAINTER.

71 Portrait of JOHANN VAN LOO.

MARTIN H. COLNAGHI, Esq.

Frank Hals.

Colonel of the Archers of St. George.

Half figure, standing to r., looking towards the spectator; his hands crossed, the l. gloved, holding his other glove; black dress and high-crowned hat, white ruff; dark background. Inscribed under a coat-of-arms, "Æta. suæ..." Signed with monogram, and dated 1643. Canvas, 36½ by 29½ in.

72 LE JOYEUX BUVEUR.

M. JULES FORGES.

Frank Hals.

Half figure of a man, seated to r., turning his head towards the spectator; dark cloak lined with blue, and large black cap on one side of his head; long dishevelled hair; in his r. hand he holds up a glass of wine, at which he is looking; his l. holds a lute, which rests on a table beside him; light background. Signed with monogram. Canvas, 35 by 29½ in.

73 Portrait of A GENTLEMAN.

W. C. CARTWRIGHT, Esq.

Frank Hals.

Bust, nearly full face; black cloak, black high-crowned hat, white collar; dark background. Canvas, 25 by 22 in. (oval).

74 VIEW OF DORT.

A. J. ROBERTS, Esq.

Albert Cuyp.

The town, with its church and windmills, occupies the middle distance; in the l. foreground is a group of two men on horseback, a girl with a basket on her head, and a boy; in the centre a shepherd and his sheep lying down, and on the r. three cows beside a pool, one drinking; blue sky, with clouds. Canvas, 40 by 54 in.

75 THE WELL.

SIR E. C. GUINNESS, BART.

David Teniers.

The well, with a stone wall round it, is in the foreground at the back of a house; a woman in a red jacket and blue dress stands beside it cleaning a vessel, while an old man with a spade in his hand is talking to her; beyond the well is a house, and other buildings are seen on the opposite bank of a river to the r.; blue sky, with clouds. Signed, "D. Teniers." Panel, 16 by 24 in.

LENT BY

PAINTER.

76

PEASANTS' FÊTE BY A RIVER.

CHARLES T. D. CREWS, Esq.

Wouwerman.

A group of peasants dancing and carousing on the high bank of a river, which is seen stretching away to the r.; houses and trees seen behind them; blue sky, with dark clouds. Panel, $13\frac{1}{2}$ by 17 in.

77

LANDSCAPE.

SAMUEL S. JOSEPH, Esq.

Jacob van Ruysdael.

View from the ruins of Brederode Castle near Haarlem, looking across an extensive wooded plain, with cottages and cornfields in the middle distance; and on the l. an eminence on which is a church; water and ruins of the castle in the foreground; blue sky, with clouds. Canvas, 21 by $23\frac{1}{2}$ in.

78

A MERRY-MAKING.

H.M. THE QUEEN.

David Teniers.

(From Buckingham Palace.)

View in the court of an inn crowded with peasants; in the centre foreground two couples are dancing to the music of bagpipes played by a man on a tub; to l. a group seated at a table; in the r. corner is seated a man in a red cap, leaning his head on a cask; a flag is flying from a window of the house; figures and a church in the distance to r. Signed and dated, "David Teniers F. A/o 1649." Canvas, 31 by 35 in.

79

SEA-PIECE, with Shipping.

THE EARL OF NORMANTON.

Hendrick Dubbels.

View on the sea-shore; a man at the edge of the water in the foreground; on the r. a man-of-war at anchor; a small sailing vessel on the l.; cloudy sky. Signed. Canvas, $28\frac{1}{2}$ by 35 in.

80

LANDSCAPE.

GEORGE SALTING, Esq.

Jacob van Ruysdael.

View looking along a road at the edge of a wood; figures seated and standing in the foreground, others in the distance; cloudy sky. Signed with monogram. Canvas, $21\frac{1}{2}$ by $27\frac{1}{2}$ in.

81

CATTLE ON THE MAAS.

A. J. ROBERTS, Esq.

Albert Cuyp.

View looking across the Maas; on the bank in the foreground are six cows, two of them lying down; cloudy sky. Signed, "A. Cuyp." Panel, 23 by 29 in.

LENT BY

PAINTER.

82

LANDSCAPE.

H. W. B. DAVIS, Esq., R.A.

Jan van Goyen.

A river occupies the foreground; beneath the trees on the opposite bank are two men in a punt, and farther away on the l. a ferry-boat with figures and cattle; a sailing-boat in the l. distance; cloudy sky. Panel, 14½ by 24½ in.

83

A DUTCH REVEL.

H.M. THE QUEEN.

Jan Steen.

(From Buckingham Palace.)

Interior of a large room, with an arched door at the far end of it; numerous figures in various attitudes; in the centre a couple dancing to the music of a hurdy-gurdy played by a youth at the side; on the r. a large group of persons seated at a table, one of whom, a woman, is taking a glass of wine from a man who is raising his hat; a group on the l. drinking at a table on which is a ham; near them a man, with a tankard and pipe, seated on a block, turns toward the spectator. Signed, "J. Steen" (J and S connected). Canvas, 24 by 29 in.

84

SEA-PIECE.

REV. CHARLES SWAINSON.

Jan van de Capelle.

View from the shore over a calm sea; numerous sailing boats close to the shore, with a party of men and women picnicking on the ground near them; numerous vessels in the offing; blue sky, with clouds. Canvas, 25 by 34½ in.

85

CARD-PLAYERS.

H.M. THE QUEEN.

Peter de Hooghe.

(From Buckingham Palace.)

Interior of a room; a man and woman seated at a table near a large window, playing cards; another man, also seated, drinking a glass of wine, looks on, and a third, in large hat with red feathers, stands by smoking a pipe and watching them; through an open door on the l. a maidservant is seen advancing across a courtyard. Signed and dated, "P. D. H., 1658." Canvas, 29½ by 25½ in.

86

OLD WOMAN READING.

A. J. ROBARTS, Esq.

Nicholas Maes.

Interior of a room; an old woman in black and red dress and white cap is seated behind a spinning-wheel near a window, holding up her glasses in one hand and a book on her lap with the other; various objects hang on the wall behind. Signed and dated, "N. Maes, 1658." Canvas, 18½ by 22½ in.

LENT BY

PAINTER.

87

CATTLE ON THE MAAS.

A. J. ROBERTS, ESQ.

Albert Cuyp.

View looking across the river; five cows standing in the water close to the bank in the foreground; shipping in the distance near to the opposite shore; sunset sky. Signed, "A. Cuyp." Panel, 23 by 29 in.

88

LANDSCAPE.

THE EARL OF NORMANTON.

Jan van Goyen.

View looking along a river, with trees, buildings, and figures on the r.; among them a man fishing off a bridge; blue sky, with clouds. Panel, 13½ by 20½ in.

89

Portrait of A YOUNG PRINCE.

H. C. LEIGH BENNETT, ESQ.

Maes.

Small half figure of a boy, in a fancy dress, with bow and arrows; a dog looks up at him; landscape background; painted in an oval. Signed and dated, "Maes, 1675." Canvas, 17½ by 12 in.

90

DUTCH INTERIOR.

SIR E. C. GUINNESS, BART.

Gabriel Metsu.

Interior of a room; near an open window, a young man in a red jacket and leather apron, seated at a table formed by a board on a barrel, is lighting his pipe and looking up at a young woman standing beside him, who is filling a glass from a flagon. Panel, 14½ by 12 in.

91

THE LITTLE FARM.

GEORGE SALTING, ESQ.

Adrian van de Velde.

A pool in the foreground, near which are some cattle and sheep and two figures; beyond is seen the farmhouse, near some trees; a flock of sheep and figures, one of them a woman on horseback, on some high ground on the l.; blue sky, with clouds. Canvas, 12½ by 14 in.

92

THE LETTER.

H.M. THE QUEEN.

Gerard Terburg.

(From Buckingham Palace.)

Interior of a room; on the r. a young lady, in a white silk dress and blue bodice, is standing at a table reading a letter; opposite to her another lady is seated writing; a page behind the table holds a tray on which is a flagon; on a stool in the foreground is a spaniel asleep. Canvas, 31½ by 26½ in.

LENT BY

PAINTER.

93

LANDSCAPE.

A. J. ROBERTS, ESQ.

Jan Wynants.

View looking across a wooded plain, with a winding road in the foreground on which are a hawking party with dogs; a falconer sits at the road-side; opposite him on the l. is an old tree; blue sky, with clouds. Signed and dated, "J. Wynants, A°. 1666." Canvas, 29 by 34 in.

94

Portrait of A LADY.

H. C. LEIGH BENNETT, ESQ.

Maes.

Small three-quarter figure of a lady, in a low white dress and black cloak, seated facing the spectator, with her r. arm resting on a table; landscape background. Canvas, 19 by 14½.

95

LANDSCAPE AND CATTLE.

STEPHENSON CLARKE, ESQ.

Adrian van de Velde.

View of a meadow; two cows and a goat lying down, a third cow rubbing itself against a pollard tree; another goat is browsing to the l.; shepherd and sheep seen beyond; flat landscape in the distance; blue sky, with clouds. Panel, 13½ by 17 in.

96

THE BREAKFAST.

SIR E. C. GUINNESS, BART.

Gabriel Metsu.

Interior of a room; an old woman in white cap and blue apron, seated at a table, eating out of a porringer which she holds on her knee; a flagon, some cheese, and bread in a bowl are on the table; on the ground are a pestle and mortar; a cat lies at her feet. Panel, 14 by 10½ in.

GALLERY No. III.

OIL PAINTINGS—97-137.

LENT BY

PAINTER.

97

PORTRAIT GROUP.

THE MARQUIS OF BRISTOL. Attributed to Johann Zoffany, R.A.

The persons represented are—

(1) Augustus John, 3rd Earl of Bristol; b. 1724; Vice-Admiral of the Blue; d. 1779; (2) Mary, daughter of Brigadier-General Lepell; m. 1720, John, Lord Hervey; (3) Lepell, their eldest daughter, m. 1743 (4) Constantine, 1st Lord Mulgrave, and d. 1789; (5) Mary, their 2nd daughter, m. 1725 (6) George Fitzgerald, of Turlough, and d. 1753.

The scene represents Lord Bristol taking leave of his mother and sisters and their husbands.

Six small full-length figures; on the r., Lord Bristol, and his mother, Lady Hervey, who is seated; his two sisters and their husbands on the l.; the open sea and a man-of-war seen through columns in the background. Canvas, 39½ by 49 in.

98

Portrait of JOHN AUGUSTUS, LORD HERVEY.

THE MARQUIS OF BRISTOL. Thomas Gainsborough, R.A.

Eldest son of Frederick Augustus, 4th Earl of Bristol, and nephew of No. 97; captain R.N.; d. 1796.

Full length, standing facing the spectator, three-quarter face to l., leaning on a cannon, in naval uniform; a telescope in his l. hand, a letter in his r.; a dog sits beside him; sea with shipping in the r. distance. Canvas, 87 by 59 in.

99

VIRGIN AND CHILD, WITH SAINTS.

RT. HON. G. CAVENDISH BENTINCK, M.P. Palma Vecchio.

Small three-quarter figure of the Virgin, seated, holding the Child, Who stands on her lap; on the l. St. Nicholas holding a crozier in his r. hand, and a book with three golden balls on it in his l.; on the r. St. Catherine, with her wheel; landscape background. Canvas, 33½ by 45 in.

100

VENICE.

RT. HON. G. CAVENDISH BENTINCK, M.P. Francesco Guardi.

View looking across the Grand Canal towards the Dogana Vecchia and S. Maria della Salute; numerous gondolas on the canal; a sailing-boat, with red flag, on the l.; cloudy sky. Canvas, 32 by 49½ in.

LENT BY

PAINTER.

101

HOLY FAMILY.

LUDWIG MOND, Esq.

Fra Bartolommeo.

Full-length figure, less than life-size, of the Virgin, kneeling in adoration over the Infant Saviour, Who lies on a cushion at her feet; beside them is seated St. Joseph; in the distance to r. is seen the figure of the little St. John; buildings and landscape in the background. Panel, 54 by 41½ in.

102

HOLY FAMILY.

W. CORNWALLIS WEST, Esq., M.P.

Perino del Vaga.

Full-length figure of the Virgin, seated, with the Child on her lap; He is embracing the little St. John, who is standing on the r.; hilly landscape, with buildings, in the background. Panel, 57 by 41 in.

103

HOLY FAMILY.

W. CORNWALLIS WEST, Esq., M.P.

Mariotto Albertinelli.

Small full-length figures; on the r. the Virgin kneels in adoration over the Child, Who is lying in front of her, with right hand raised in the act of blessing; on the l. is St. Joseph seated, with the little St. John kneeling beside him, looking up; in front of them is a goldfinch; architectural background, with landscape seen through arches. Canvas, 52 by 46 in.

104

VIRGIN AND CHILD, WITH SAINTS.

LUDWIG MOND, Esq.

Pier Francesco Bissolo.

Small three-quarter figure of the Virgin, seated, holding the Child upon her lap; St. Peter with a book and sword stands on her r., St. Catherine with a palm-branch on her l.; sky background. Canvas, 31 by 46 in.

105 THE PIAZZETTA AND DUCAL PALACE, VENICE.

RT. HON. G. CAVENDISH BENTINCK, M.P.

Francesco Guardi.

View looking across the canal to the Piazzetta di S. Marco, Ducal Palace, and Riva de' Schiavoni; numerous gondolas and boats; cloudy sky. Canvas, 31½ by 49½ in.

106

SIMEON AND THE INFANT SAVIOUR.

THE MARQUIS OF BRISTOL.

Spagnoletto.

Half figure of Simeon, standing looking up, holding the infant Saviour in his arms. Canvas, 47 by 38½ in.

LENT BY

PAINTER.

107 S. MARIA DELLA SALUTE, VENICE.

RT. HON. G. CAVENDISH BENTINCK, M.P.

Canaletto.

View of the church, looking across the canal, which occupies the foreground.
Canvas, 22 by 33½ in.

108 TROJAN WOMEN SETTING FIRE TO THE GREEK SHIPS.

A. J. ROBERTS, Esq.

Claude.

View in a bay, with the Greek fleet at anchor; one ship on the l., the others in a line on the r.; in the foreground are some of the Trojan women on the shore with torches, and others in boats; the Greek encampment is seen on a hill to the r.; blue sky, with clouds. Canvas, 41 by 59 in.

109 THE VIRGIN AND SAINTS.

MADAME BAUDE.

Francia.

The Virgin seated, with the Child on her lap; He is raising His hand in the attitude of blessing the little St. John, who kneels at His feet, supported by an angel; landscape background. Panel, 37 by 29 in.

110 ST. JEROME.

LUDWIG MOND, Esq.

Sodoma.

Full-length figure of the saint kneeling, in a landscape, bending over a crucifix which he holds in his l. hand; on the ground is a book resting on a skull, and beside him his cardinal's hat; behind him is the lion; rocky and wooded height in the background, with buildings and the sea in r. distance, and a waterfall on the l. Panel, 55 by 44 in.

111 LANDSCAPE.

ROYAL ACADEMY.

Pietro Francesco Mola.

Rocky and wooded landscape, with figure of the Saviour, and two angels offering fruit; cherub heads are seen beyond. Canvas, 47 by 40 in.

112 Portrait of THE INFANTA MARIA THERESA.

MRS. LYNE STEPHENS.

Velazquez.

Daughter of Philip IV. of Spain (No. 116); b. 1638; m. 1659 Louis XIV.
Full-length figure of a child, standing to l., looking towards the spectator, her r. hand resting on a dog which lies on a chair beside her; in her l. hand is a cord tied to its collar; black dress; large lace collar, red ribbon in front, and red cap over her fair hair; curtain background. Canvas, 57½ by 39½ in.

LENT BY

PAINTER.

113 Portrait of DON GASPAR DE GUZMAN, CONDE DUQUE
D'OLIVAREZ.

THE EARL OF ELGIN.

Velazquez.

The celebrated statesman, b. 1587 ; minister to Philip IV. ; contemporary of Buckingham and Richelieu ; patron of Velazquez, d. 1645.

Small full-length, in armour, mounted on a white horse, which is standing on its hind legs ; his head, on which is a broad-brimmed grey hat, is turned back towards the spectator ; his r. hand holds a baton ; he wears a richly embroidered crimson scarf and brown boots ; landscape background. Canvas, 49 by 40 in.

114 ALLEGORICAL SUBJECT: FAITH ELEVATING THE
EUCCHARIST.

MRS. LYNE STEPHENS.

Murillo.

Faith, as a maiden, seated to r. on a cloud, holding the Eucharist in her r. hand, and in her l., which rests on a book on her lap, two keys ; on the r., in front of her, are several figures, one of them a woman with a child in her arms, looking up in adoration ; behind Faith is the figure of an angel holding up a scroll inscribed "In finem dilexit eos. Joannis cap. xiii." ; above her hovers the figure of a dove ; and through the clouds appear three cherubs' heads. Canvas, 64½ by 96 in. (arched top).

This picture was painted in 1656 for the half-circle on the left side of the nave of the church of Santa Maria de la Blanca, at Seville ; the one painted for the right side, representing the Immaculate Conception, is in the Louvre.

115 A MAN WITH A BOOK.

W. CORNWALLIS WEST, Esq., M.P.

Giambattista Moroni.

Half figure, seated to r., holding a book which rests on the arm of his chair ; his face turned towards the spectator ; black dress and cap, small ruff ; dark background ; the title-page of the book is inscribed "De Morte." Canvas, 40 by 33 in.

116 Portrait of PHILIP IV. OF SPAIN.

MRS. LYNE STEPHENS.

Velazquez.

B. 1598 ; succeeded his father 1621 ; was a great patron of art, and the friend of Van Dyck and Velazquez, the latter of whom is said to have painted twenty-three portraits of him ; d. 1665.

Three-quarter figure, standing to l. ; head turned towards the spectator ; holding a baton in his r. hand, and a large black hat in his l. ; red embroidered tunic, with large white collar ; dark background. Canvas, 53½ by 39 in.

LENT BY

PAINTER.

117

Portraits of the PAINTER AND HIS WIFE.

SIR WILLIAM EDEN, BART.

Francisco di Ribalta.

Francisco di Ribalta; b. between 1550 and 1560; married his master's daughter; d. 1628.

Two three-quarter figures; the painter on the r., in a black dress embroidered with the cross of Santiago, stands facing the spectator, holding up a picture which he is showing to his wife, who is seated on the l. in an arm-chair, with her hands outstretched; she is in a gold-embroidered dress, with full white sleeves; a small book lies on her lap; a dog lies on a chair to the r.; dark background. Canvas, 42½ by 56 in.

118

Portrait of a NAVAL OFFICER.

RT. HON. G. CAVENDISH BENTINCK, M.P.

Tintoretto.

A member of the noble family of Barbarigo.

Three-quarter figure, standing to l., looking towards the spectator, leaning his l. arm on a table, on which is a suit of armour; dark dress, dark cloak; the sea, with shipping, seen through an open window to l. Inscribed, "Andreas Barbadicus." Canvas, 45½ by 37 in.

119

A SAINT IN THE DESERT.

W. CORNWALLIS WEST, M.P.

Bronzino.

Small full-length, nearly nude figure of the saint lying on some brambles at the foot of a wooded rock in the foreground, reading a book which lies open near a skull in front of him; in an opening to r. is seen the flying figure of a female, and there is another figure at the foot of a cross; hilly landscape, with water and buildings on the l. Signed, "Alessandro Bronzino Allori." Canvas, 18 by 23½ in.

120 Portraits of CECIL, LORD BALTIMORE, AND JOHN HIS SON.

SIR WILLIAM EDEN, BART.

Gerard Zoest.

Cecil, 2nd Lord Baltimore, succeeded his father in 1632, and obtained from Charles I. a patent of Maryland to him and his heirs for ever; and John, his son, who succeeded as 3rd Baron.

Two full-length figures: the father standing to r. on an Eastern carpet, resting his l. hand on a table, on which is his bat; his r. hand holds a map of Maryland, which is also grasped by his son, who stands beside him, in figured dress and white cap; black surcoat, embroidered robe underneath it; black hose; a negro boy stands behind the child. Canvas, 88½ by 59 in.

LENT BY

PAINTER.

121 Portrait of PIETER VAN DEN BROECKE, OF ANTWERP.

SIR E. C. GUINNESS, BART.

Frank Hals.

Founder of Batavia.

Half figure, seated to r., looking towards the spectator, his r. hand resting on the top of a cane; black dress, lace collar and cuffs; light brown background. Canvas, $26\frac{1}{2}$ by 21 in.

122

Portrait of a DUTCH LADY.

SIR EDWARD H. BUNBURY, BART. Bartholomew van der Helst.

Three-quarter figure, seated to l. in an arm-chair, looking at the spectator, nearly full face; her r. hand rests on the arm of the chair, and in her l. she holds a fan; black dress, white cap, large ruff; dark background. Canvas, $48\frac{1}{2}$ by $37\frac{1}{2}$ in.

123

Portrait of QUEEN HENRIETTA MARIA.

MISS CHAMBERS.

Van Dyck.

Daughter of Henry IV. of France and Maria de' Medici; b. 1609; m. Charles I. 1625; d. 1669.

Half figure, standing slightly to l., three-quarter face, looking at the spectator, her hands crossed in front of her; yellow dress, with lace collar and cuffs, and black sash; pearl ornaments; a crown rests on a table beside her; dark background. Canvas, $40\frac{1}{2}$ by 32 in.

124

Portrait of CARDINAL CAPPONI.

W. CORNWALLIS WEST, ESQ., M.P.

Susterman.

Full length, seated to l. in an arm-chair, looking towards the spectator, nearly full face, in his robes, with red biretta; the forefinger of his r. hand extended; curtain background. Canvas, $78\frac{1}{2}$ by $54\frac{1}{2}$ in.

125 Portrait of JAMES STUART, DUKE OF RICHMOND AND LENNOX.

THE MARQUIS OF BRISTOL.

Van Dyck.

Son of Esmé, Duke of Lennox; b. 1612; created Duke of Richmond 1641; was a devoted adherent of Charles I.; d. 1655.

Half figure, standing to l., bareheaded, looking towards the spectator, three-quarter face; his l. hand holds a pear; long fair hair falling over his shoulders; landscape background. Canvas, 40 by $29\frac{1}{2}$ in.

LENT BY

PAINTER.

126

PEASANTS GOING TO MARKET.

SIR E. C. GUINNESS, BART.

Rubens and Snyders.

Said to be portraits of Rubens and his wife.

Half figure of a man carrying a dead stag on his shoulders and a basket of dead game on his arm; behind him a woman in a red jacket, carrying a basket tray of fruit on her head. The game and fruit are by Snyders. Canvas, 48½ by 47.

127

Portrait of A LADY.

GEORGE SALTING, Esq.

Frank Hals.

Half figure, standing to l., nearly full face, looking at the spectator; black dress, wide lace collar, and lace cuffs and cap; her hands hold a chain by which a fan is suspended. Canvas, 31 by 23 in.

128

Portrait of RICHARD BRINSLEY SHERIDAN.

LIEUT.-COL. UNTHANK.

George Romney.

The celebrated statesman, wit, and dramatist; b. 1751; d. 1816.

Full length, standing in a landscape, facing the spectator, his head turned to r., three-quarter face; his r. arm leans on a pedestal, his l. holds his hat and stick; legs crossed; dark coat, nankeen breeches, white stockings. Canvas, 82 by 54 in.

129

NYMPH, with Boy Piping.

W. CUTHBERT QUILTER, Esq., M.P.

Sir Joshua Reynolds, P.R.A.

Nude female figure, nearly life-size, lying under a vine, above which is hung a red curtain; near her is seated a boy in a red dress, playing a pipe; distant landscape beyond. Canvas, 49½ by 39 in.

130

Portrait of LADY MILNES.

LORD HOUGHTON.

George Romney.

Wife of Sir Robert Shore Milnes, Bart.

Full length, standing to l., three-quarter face, turned towards the spectator; dark dress cut low, with short sleeves, large black hat with white feathers; her l. hand rests on a pedestal, her r. holds her handkerchief; fair hair falling in curls over her shoulders; landscape background. Canvas, 94 by 58 in.

LENT BY

PAINTER.

131 SCENE IN THE PARK AT LOWTHER CASTLE.**THE EARL OF LONSDALE.****J. M. W. Turner, R.A.**

North-west view looking across the park from Ullswater Lane towards the castle, which is situated on high ground in the middle distance; cattle in the foreground; evening sky. Painted in 1810. Canvas, 35½ by 48 in.

132 Portrait of MISS KENNEDY.**SIR EDWARD H. BUNBURY, BART.****Sir Joshua Reynolds, P.R.A.**

Polly Kennedy, a noted beauty of the day. An interesting story is told in Leslie and Taylor's 'Life of Reynolds' of her efforts to save her brothers from being hanged for murder in 1770.

Three-quarter figure, seated to r., three-quarter face; her r. elbow rests on a table, her r. hand holds up a handkerchief; white and gold dress, Eastern robe lined with ermine, blue sash; curtain and architectural background. Canvas, 49½ by 39 in.

Painted 1770-71, for Sir Charles Bunbury, Bart., to whom Sir Joshua wrote with reference to it, "I have finished the face very much to my own satisfaction. It has more grace and dignity than anything I have ever done, and it is the best coloured."

133 CLASSICAL LANDSCAPE: MERCURY AND HERSÉ.**SIR JOHN PENDER, K.C.M.G.****J. M. W. Turner, R.A.**

The scene in the foreground represents the well-known incident in Ovid's Metamorphoses. Canvas, 75 by 63 in.

Exhibited in 1811, with the following quotation:—

"Close by the sacred walls in wide Munychia's plain,
The god well pleased beheld the virgin train."

134 Portrait of MISS HORNECK (afterwards MRS. GWYN).**SIR EDWARD H. BUNBURY, BART.****Sir Joshua Reynolds, P.R.A.**

(See No. 15.)

Full length, seated on the ground, her l. arm resting on the pedestal of a column, full face; in Persian dress, with turban; architectural and landscape background. Canvas, 49½ by 39½ in.

135 SCENE IN THE PARK AT LOWTHER CASTLE.**THE EARL OF LONSDALE.****J. M. W. Turner, R.A.**

View looking across the park towards the north front of the castle, with the river Lowther in the foreground; midday sky. Painted in 1810. Canvas, 35½ by 48 in.

LENT BY

PAINTER.

136 Portrait of **VISCOUNTESS CROSBIE** (afterwards **COUNTESS OF GLANDORE**).

SIR CHARLES TENNANT, BART.**Sir Joshua Reynolds, P.R.A.**

Diana, daughter of George, 1st Viscount Sackville; m. 1777, John, Viscount Crosbie, afterwards 2nd Earl of Glandore; d. 1814.

Full length, standing to r. in a landscape, full face; white dress, which she is holding up with the r. hand; gold scarf round her waist; her l. hand is extended to the r. Painted in 1777. Canvas, 93 by 58 in.

137

THE YOUNG FORTUNE-TELLERS.

SIR CHARLES TENNANT, BART.**Sir Joshua Reynolds, P.R.A.**

Portraits of Lord Henry Spencer and his sister Lady Charlotte, children of George, 4th Duke of Marlborough.

Two full lengths, in a landscape; the boy in a Vandyck dress, with his l. hand in the r. hand of his sister, who is telling his fortune. Painted in 1777. Canvas, 55½ by 44 in.

GALLERY No. IV.

OIL PAINTINGS—138-169.

LENT BY

PAINTER.

138

VISION OF A SAINT.

J. STIRLING DYCE, ESQ.**Umbrian School.**

Nude figure of a saint kneeling in an arcade, with landscape seen in the distance, adoring a vision of the Virgin and Child. Panel, 8 by 10½ in.

139

ST. JEROME.

REV. E. F. EGAN.**Flemish School (XVth Cent.).**

Small full-length figure of the Saint kneeling on one knee before a crucifix, with a stone in one hand; his cardinal's hat and robe and the lion behind him on the r.; two books lie on the ground in front of him; landscape beyond. Panel, 15½ by 16½ in.

LENT BY

PAINTER.

146

VIRGIN AND CHILD, WITH ANGELS.

W. CORNWALLIS WEST, Esq., M.P.

Pinturicchio.

Small three-quarter figure of the Virgin, seated, with the Child standing on her lap, holding her dress with both His hands; in her l. hand she holds a golden ball; two angels stand by on the l., holding a scroll and singing; landscape background. Panel, 19 by 14 in.

147 THE VIRGIN AND CHILD ENTHRONED, WITH SAINTS.

RT. HON. G. CAVENDISH BENTINCK, M.P.

Moretto of Brescia.

Small full-length figure of the Virgin, seated on a marble throne under a canopy, holding the Child, Who stands on her lap; two angels are placing a crown on her head; on the r. is Elizabeth of Hungary with roses in her hand, and on the l. St. Louis of France; landscape background. Canvas, 80 by 60 in.

148

VIRGIN AND CHILD.

RT. HON. G. CAVENDISH BENTINCK, M.P.

Lorenzo di Credi.

Small three-quarter figure of the Virgin, seated in a chamber, through the window and door of which is seen a landscape; she holds the Child on her lap with her r. hand, and offers Him berries of pomegranate with her l.; a bed is seen in the background. Panel, 30½ by 20½ in.

149

VIRGIN AND CHILD.

J. STIRLING DYCE, Esq.

Domenico Ghirlandaio.

Small three-quarter figure of the Virgin, seated, holding the Child on her lap; He is holding up his l. hand in the attitude of listening; landscape seen through openings behind. Panel, 30½ by 22½ in.

150

MARRIAGE OF ST. CATHERINE.

CHARLES BUTLER, Esq.

Girolamo da Cotignola.

Small half figure of the Virgin, standing holding the Child, who is standing on a ledge in front of her, and is in the act of putting a ring on the finger of St. Catherine kneeling before Him on the r. Panel, 20 by 15 in.

LENT BY

PAINTER.

**151 THE VIRGIN AND CHILD ENTHRONED, WITH
ARCHANGELS.**

RT. HON. G. CAVENDISH BENTINCK, M.P. Girolamo dai Libri.

Small full-length figure of the Virgin, seated on a throne, holding the Child on her lap; He is raising His r. hand in the attitude of blessing; on the l. stands the archangel Gabriel with the lily; on the r. the archangel Raphael holding by the hand Tobit, who carries the fish under his arm; on the lower step of the throne lie an open book and an apple. Panel, 56 by 46 in.

152 VIRGIN AND CHILD.

J. STIRLING DYCE, Esq. Mantegna.

Small half figure of the Virgin, clasping the Child in her arms; His feet rest upon a ledge in front of her; figures of angels fill the background. Panel, 17 by 11 in.

153 VIRGIN AND CHILD.

W. CORNWALLIS WEST, Esq., M.P. Sandro Botticelli.

Small three-quarter figure of the Virgin, seated, holding the Child on her lap; He holds an apple in His l. hand; landscape in the background. Panel, 25 by 22 in.

154 THE SALUTATION.

W. CORNWALLIS WEST, Esq., M.P. Piero di Cosimo.

In the centre full-length figures, less than life-size, of the Virgin and St. Elizabeth with hands clasped; on the r. St. Anthony, with crutch and bell, writing; on the l. St. Nicholas reading; in the background are the buildings of a town, with, on the r., a representation of the Slaughter of the Innocents, and on the l., of the Nativity. Panel, 71 by 73 in.

155 VIRGIN AND CHILD.

LADY ALICE GAISFORD. Giovanni Bellini.

Small three-quarter figure of the Virgin, seated, holding the Child, Who is standing on her knee, with her r. hand; her l. hand holds a book; curtain background, with landscape in the r. distance. Panel, 33 by 25 in.

156 VIRGIN AND CHILD, WITH ST. JOHN.

MISS HENRIETTE HERTZ. Bartolommeo Montagna.

Small three-quarter figure of the Virgin, seated, holding with both hands the Child, Who is seated on her lap; in the l. corner is visible the head of St. John, kissing the foot of the Saviour; landscape background. Panel, 14 by 14 in.

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PAINTER.

157 ST. MICHAEL TRAMPLING ON SATAN.**RT. HON. G. CAVENDISH BENTINCK, M.P. Andrea del Verrocchio.**

Small full-length figures in a landscape ; St. Michael on the l., holding in his l. hand the balance, with a little figure in each scale representing a human soul, and a sword in his r., tramples on Satan who is rising from a cleft in the rock ; beside him stands St. Job, with long beard, flowing hair, and bare feet, leaning on his staff, and holding a rosary in his l. hand ; and on the r. St. Andrew is holding an open book, with his emblems behind him ; a coat-of-arms is represented in the lower part of the picture. Signed and dated, "Verrocchio Andrea, 1475." Panel, 53 by 51½ in.

158 THE NATIVITY.**CHARLES BUTLER, ESQ.****Albrecht Altdorfer.**

A ruined building occupies the foreground, in which is seen the figure of the Virgin kneeling, with hands crossed in adoration over the Child, Who is held up in a cloth by three cherubs ; St. Joseph stands behind them ; three other cherubs hover in the sky above ; where also is seen the angel appearing to the shepherds, and the Star of Bethlehem. Panel, 14 by 10 in.

159 A TRIPTYCH.**REV. W. J. STRACEY.****School of Cologne.**

In the centre, the Crucifixion ; in the l. panel, the male donor kneeling with patron saint and his son, and on the r., the female donor, also kneeling, attended by a cripple and guarded by her patron saint, St. Elizabeth of Hungary. In the background are represented the following scenes from the Passion :—The Agony, the Exit from Jerusalem, the Crucifixion, the Entombment, the Suicide of Judas, the Resurrection, and the Appearance to St. Mary Magdalene. Panel, centre 35 by 27½ in., ends 35 by 11½ in. (arched tops).

160 VIRGIN AND CHILD.**STEPHENSON CLARKE, ESQ.****Hugo van der Goes.**

Small full-length figure of the Virgin, seated on a low wall, holding the Child upon her lap ; with her r. hand she is plucking a flower which grows on the wall beside her ; distant landscape in the background. Panel, 10½ by 8½ in.

161 ADORATION OF THE MAGI.**THE EARL OF ASHBURNHAM.****Mabuse.**

The scene is laid among the ruins of a palace. The Virgin is seated in the centre, clad in blue, with a white kerchief on her head, and long fair hair falling over her shoulders ; on her lap she holds the Child, Who is stretching out His hand towards a covered chalice, which is presented for His

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PAINTER.

acceptance by Jasper, the oldest of the three kings; on the l. is Balthazar, the Ethiopian king, in a high-pointed cap and rich dress, holding in his r. hand a covered cup, and in his l. a sceptre; on the r. stands the third king, Melchior, in rich jewelled dress and hat, holding in his r. hand a covered cup, and in his l. a sceptre. Various attendants are grouped in the background; and near the Virgin and the Ethiop king is seen the figure of St. Joseph clad in red, with the ass and the ox in stalls behind him. In the background are scenes from the life of the Virgin—namely, the Annunciation, the Salutation, the Nativity, the Presentation in the Temple, and the flight into Egypt.

On either side of the picture are the kneeling figures of the male and female donor. The male donor, on the l., is Jean d'Orléans Longueville, Archbishop of Toulouse and Abbot of Bec, who died in 1533; he is represented as a tonsured monk clad in a grey habit, and kneels with his hands joined in prayer at a red-covered table, on which lies an open book, and which has his coat-of-arms embroidered on its cover; behind him stands his patron saint, St. Philip, holding a golden cross on a high staff; near them are a cat and a mouse. The female donor, on the r., is his sister-in-law, Joanna of Baden-Hochberg, heiress of Neufchatel and Rothelin, who married Louis I., Duke of Longueville, and was left a widow in 1515; she is clad in red, and kneels at a green-covered table, on which lies an open book, and which has her coat-of-arms as a widow embroidered on its cover; behind her kneels her daughter, with a bird on her sleeve, and her patron saint, St. Catherine, holding up a wheel, stands near; close to her is a chained monkey.

The names of two of the kings are inscribed—that of Jasper on the border of his robe and on his hat, which lies on the ground, and the first two letters of Balthazar's are repeated on the border of his robe; Melchior's name does not appear.

Panel, 48 by 87 in.

162

VIRGIN AND CHILD, WITH SAINTS.

STEPHENSON CLARKE, ESQ.

Dierick Bouts.

Small full-length figure of the Virgin, seated on a low wall, holding the Child on her lap; with her l. hand she is plucking a flower which grows on the wall; garden of a house, with figures in the background; landscape beyond; the First Person of the Trinity seen in the sky above. Panel, 13½ by 9½ in.

163 CORONATION OF ST. AUGUSTINE, and Scenes in his Life.

CHARLES BUTLER, ESQ.

Hugo van der Goes.

The picture is divided architecturally into three compartments. In the centre is represented the coronation taking place in the interior of a richly decorated cathedral; St. Augustine is seated on a throne in front of the altar, with two bishops holding a mitre over his head; in the background are four attendants, two of them holding croziers, with three acolytes in front, two kneeling. On the l., in the upper part, St. Augustine is

LENT BY

PAINTER.

represented receiving the sacrament; below he is preaching to a congregation, among whom is St. Monica. In the upper part of the r. portion is represented the subject generally called the "Vision of St. Augustine," and below, the saint is engaged in a discussion with five learned men. Panel, 53 by 59 in.

164

PIETÀ.

KING'S COLLEGE HOSPITAL.

Juan Juanes.

The body of Christ lying at the foot of the cross, supported by the Virgin and St. John; landscape background. Panel, 19 by 15 in.

165

PIETÀ.

A. F. PAYNE, Esq.

Hans Baldung.

The body of Christ supported in an upright position by the Virgin and St. John; behind them stands Joseph of Arimathea; the Holy Spirit descending in the form of a dove. At the bottom of the picture are six kneeling figures of the donor, his wife, and family. Signed and dated, "H. G. B. Baldung, 1512." Panel, 44 by 34 in.

166

CRUCIFIXION.

LADY ALICE GAISFORD.

Hendrik Bles.

Christ on the cross in the centre; on either side stand the Virgin and St. John; at the foot of the cross is a skull; rocky and wooded landscape, with buildings, in the background. Panel, 28½ by 20 in.

167 THE VIRGIN AND CHILD ENTHRONED, WITH ANGELS.

STEPHENSON CLARKE, Esq.

Hans Memling.

Small full-length figure of the Virgin, seated on a throne, holding the Child upon her lap; He is stretching out his r. hand to take a flower from an angel who leans on the l. of the throne; another angel on the r. of it is reading a scroll; the throne is covered with an Eastern carpet. Panel, 27 by 20½ in.

168

Portrait of A MAN.

W. CORNWALLIS WEST, Esq., M.P.

Unknown.

Half figure of a young man standing in front, his face turned to r.; his r. hand, which is gloved, holds a glove; his l. is holding his sword; white dress puffed and slashed, black surcoat, red cap with white plume; on a ledge in front of him are some flowers; curtain and architectural background, landscape seen through an opening to l. Dated, on a cartel, 1533. Panel, 26½ by 19 in.

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PAINTER.

169

SOLOMON AND THE QUEEN OF SHEBA.

THE EARL OF ASHBURNHAM.

Lucas van Leyden.

Interior of a decorated hall; Solomon in a richly ornamented dress, with an ermine tippet and jewelled cap, holding a sceptre in his l. hand, is advancing to greet the queen, who is bending towards him; behind the king are five attendants, one of whom holds his sword; four females are in attendance on the queen. Through an archway behind is seen the courtyard of a building, in which appears the figure of Bathsheba bathing in a fountain, attended by several females, one of whom is playing a lute. Panel, 30½ by 28 in.

BLACK AND WHITE ROOM.

WATER COLOUR DRAWINGS—1-59.

THE Drawings included in the present Exhibition are intended to illustrate the progress of the Art of Water Colour in England. They range over a period of about one hundred and twenty-five years, beginning from the middle of the last century. The earliest artist represented is PAUL SANDBY, R.A., and the latest FREDERICK WALKER, A.R.A. In many instances the works of each artist are grouped together, and, so far as has been found possible, each group is arranged in chronological sequence.

LENT BY

PAINTER.

1

VIEWS OF WINDSOR, 1780.

H.M. THE QUEEN.

Paul Sandby, R.A.

- (1) Henry the Eighth's Gate, looking from the street. Size 12 by 15½ in.
- (2) View of the old gate on Castle Hill, looking down towards the river. Size 12 by 18 in.

2

WINDSOR CASTLE.

H.M. THE QUEEN.

Paul Sandby, R.A.

General view looking westwards from the base of the curtain of the Round Tower. Size 11 by 24 in.

3

THE LAKE OF ALBANO.

J. E. TAYLOR, Esq.

William Pars, A.R.A.

View looking across the lake on the r. Size 15½ by 22½ in.

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PAINTER.

4

WINDSOR CASTLE.

H.M. THE QUEEN.

Paul Sandby, R.A.

The North Terrace ; view looking up the river. Size 14 by 21½ in.

5

HYDE PARK.

H.M. THE QUEEN.

Paul Sandby, R.A.

View looking towards Park Lane, with the encampment in 1780. Size 14 by 21½ in.

6

WINDSOR CASTLE.

H.M. THE QUEEN.

Paul Sandby, R.A.

View of the Norman Gate. Painted about 1780. Size 14 by 19½ in.

7

THE LODGE IN WINDSOR GREAT PARK, 1768.

H.M. THE QUEEN.

Paul Sandby, R.A.

Front view looking along the approach. Size 15½ by 29 in.

8

VIEW IN ROME.

J. E. TAYLOR, ESQ.

William Pars, A.R.A.

View of the Forum, looking towards the Via Sacra. Size 15 by 21¾ in.

9

VIEWS IN HYDE PARK.

H.M. THE QUEEN.

Paul Sandby, R.A.

(1) View looking towards the Uxbridge Road, showing the encampment in 1780. Size 10½ by 17½ in.

(2) View near the Serpentine River, showing the encampment in 1780. Size 10¾ by 17¾ in.

10

RUINED ABBEY, Shropshire.

J. E. TAYLOR, ESQ.

Michael Angelo Rooker, A.R.A.

View of the interior. Size 14½ by 18¼ in.

11

RUINED ABBEY, Shropshire.

J. E. TAYLOR, ESQ.

Michael Angelo Rooker, A.R.A.

View of the exterior. Signed and dated, "M. A. Rooker, 1796." Size 15 by 21½ in.

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PAINTER.

12

GREENWICH HOSPITAL.

J. E. TAYLOR, Esq.

Edward Dayes.

View looking down the river. Dated 1789. Size $16\frac{3}{4}$ by $23\frac{1}{4}$ in.

13

VIEW IN YORKSHIRE.

J. E. TAYLOR, Esq.

Francis Nicholson.

View of a waterfall between high overhanging rocks. Size $23\frac{1}{2}$ by $18\frac{3}{4}$ in.

14

AN IRON-FORGE AT TINTERN, MONMOUTHSHIRE.

SIR J. C. ROBINSON.

Thomas Hearne.

Shed built against a rock, with a water-wheel. Signed, "Hearne." Size $7\frac{1}{4}$ by $9\frac{3}{4}$ in.

15

CASTLEACRE PRIORY.

J. E. TAYLOR, Esq.

Thomas Hearne.

An old building in afternoon sunlight. Size 6 by $8\frac{1}{2}$ in.

16

CONVENT ON THE WALLS OF NAPLES.

G. D. LESLIE, Esq., R.A.

John Robert Cozens.

View of the convent from the gardens, after sunset. Size 10 by $14\frac{1}{2}$ in.

17

THE LAKE OF AVERNUS.

J. E. TAYLOR, Esq.

John Robert Cozens.

View of the lake, with a convent on the hill to r.; sea in the distance. Size $13\frac{1}{2}$ by $20\frac{1}{2}$ in.

18

VILLA NEGRONI.

SIR BRADFORD LESLIE, K.C.I.E.

John Robert Cozens.

View in the garden of the villa. Size 10 by 14 in.

19

ITALIAN LANDSCAPE.

C. M. AGNEW, Esq.

John Robert Cozens.

Grove of pines and cypresses, with sheep feeding; ruins in the distance. Size $10\frac{1}{2}$ by $14\frac{1}{2}$ in.

-
- | LENT BY | Painter. |
|--|----------------------|
| 20 | ITALIAN LANDSCAPE. |
| J. E. TAYLOR, Esq. | John Robert Cozens. |
| Orange grove, with vines in the foreground. Size $9\frac{1}{2}$ by $14\frac{1}{2}$ in. | |
| 21 | LANDSCAPE. |
| THE LATE MISS JAMES. | John Robert Cozens. |
| View on a river, with ruins. Size 9 by $14\frac{1}{2}$ in. | |
| 22 | ITALIAN LANDSCAPE. |
| THE LATE MISS JAMES. | John Robert Cozens. |
| View looking towards Vesuvius, stone-pine and palm in the foreground.
Size 10 by $14\frac{1}{2}$ in. | |
| 23 | LANDSCAPE. |
| SIR BRADFORD LESLIE, K.C.I.E. | John Robert Cozens. |
| A river winding through a valley; snowy mountains in the distance. Size $19\frac{1}{2}$ by 27 in. | |
| 24 | ITALIAN LANDSCAPE. |
| C. M. AGNEW, Esq. | John Robert Cozens. |
| Stone-pines in the foreground; St. Peter's seen in the distance; setting sun.
Size 10 by $14\frac{1}{2}$ in. | |
| 25 | LANDSCAPE. |
| J. E. TAYLOR, Esq. | John Robert Cozens. |
| General view of Sir William Hamilton's villa on Mount Vesuvius, looking towards Naples. Size $9\frac{1}{4}$ by $14\frac{1}{2}$ in. | |
| 26 | LANDSCAPE. |
| THE LATE MISS JAMES. | John Robert Cozens. |
| A wooded valley, orange-trees and vines in the foreground. Size 10 by 14 in. | |
| 27 | THE LAKE OF AVERNUS. |
| J. E. TAYLOR, Esq. | John Robert Cozens. |
| View of the lake, with a convent on a height to r.; sea in the distance.
Size 14 by $20\frac{3}{4}$ in. | |

- | LENT BY | PAINTER. |
|--|----------------------------|
| 28 | LANDSCAPE. |
| J. E. TAYLOR, Esq. | John Robert Cozens. |
| Italian river scene; view over a wide plain, through which a river runs; building on a mound to r.; mountains in the distance. Size $14\frac{1}{2}$ by $20\frac{3}{4}$ in. | |
| 29 | LANDSCAPE. |
| HENRY VAUGHAN, Esq. | John Robert Cozens. |
| Stone-pines and ruins in the foreground; St. Peter's seen in the distance. Size 10 by $14\frac{1}{2}$ in. | |
| 30 | LAMBETH PALACE. |
| J. E. TAYLOR, Esq. | François L. T. Francia. |
| View looking down the river, with Westminster Bridge in the distance. Size $5\frac{1}{2}$ by $8\frac{1}{2}$ in. | |
| 31 | LANDSCAPE. |
| J. E. TAYLOR, Esq. | François L. T. Francia. |
| View of the mouth of a river. Signed and dated, "Francia, 1813." Size 6 by $8\frac{3}{4}$ in. | |
| 32 | VIEW IN LONDON. |
| ANDREW M'KAY, Esq. | William Marlow. |
| View looking down Gracechurch Street towards the Monument. Signed, "W. Marlow." Size $19\frac{3}{4}$ by $15\frac{3}{4}$ in. | |
| 33 | THE POOL OF LONDON. |
| ANDREW M'KAY, Esq. | J. C. Barrow. |
| View during the great frost of 1789. Signed and dated, "J. C. Barrow, 1789." Size 14 by $19\frac{1}{4}$ in. | |
| 34 | WORMLEY CHURCH. |
| J. E. TAYLOR, Esq. | Henry Edridge, A.R.A. |
| View of the church and churchyard. Size $9\frac{1}{4}$ by $13\frac{1}{4}$ in. | |
| 35 | ROUEN CATHEDRAL. |
| J. E. TAYLOR, Esq. | Henry Edridge, A.R.A. |
| View of the entrance. Signed and dated, "H. Edridge, 1817." Size $15\frac{1}{2}$ by $10\frac{1}{2}$ in. | |

LENT BY

PAINTER.

36

FALLS OF CLYDE.

M. B. HUISS, ESQ.

Francis Nicholson.

View looking up the falls, with figures in the foreground. Size 20 by 25 $\frac{1}{4}$ in.

37

BRIDGE AT YORK.

J. E. TAYLOR, ESQ.

Thomas Girtin.

View looking over a bridge; church beyond. Size 12 $\frac{1}{2}$ by 20 in.

38

DURHAM.

J. E. TAYLOR, ESQ.

Thomas Girtin.

View from above the bridge, looking across the river towards the Cathedral.
Size 16 by 20 $\frac{3}{4}$ in.

39

TATTERSAL CASTLE, LINCOLNSHIRE.

J. E. TAYLOR, ESQ.

Thomas Girtin.

A Norman keep, with a moat. Signed, "Girtin." Size 12 $\frac{1}{2}$ by 10 $\frac{1}{2}$ in.

40

PETERBOROUGH CATHEDRAL.

J. E. TAYLOR, ESQ.

Thomas Girtin.

The west front. Size 17 $\frac{1}{2}$ by 13 $\frac{3}{4}$ in.

41

WHITE HOUSE, BATTERSEA REACH.

HORATIO L. MICHOLLS, ESQ.

Thomas Girtin.

View looking across the Thames towards the White House; Battersea Bridge
in the distance. Size 11 $\frac{1}{4}$ by 20 in.

42

VIEW ON THE EXE.

J. ANNAN BRYCE ESQ.}

Thomas Girtin.

View of a bend of the river, with rainbow. Size 12 by 20 $\frac{1}{4}$ in.

43

KELSO ABBEY.

J. E. TAYLOR, ESQ.

Thomas Girtin.

View from the street of the village. Size 15 $\frac{1}{2}$ by 11 in.

44

LICHFIELD CATHEDRAL.

J. E. TAYLOR, ESQ.

Thomas Girtin.

View of the west front. Size 18 by 15 in.

- | LENT BY | PAINTER. |
|--|--------------------------|
| 45 | LANDSCAPE. |
| J. E. TAYLOR, Esq. | Thomas Girtin. |
| The bend of a road by the side of a lake; evening sky. Size $15\frac{3}{4}$ by $24\frac{1}{4}$ in. | |
| 46 | GODALMING CHURCH. |
| J. E. TAYLOR, Esq. | Thomas Girtin. |
| View of the south side of the church, from the village. Size $12\frac{1}{2}$ by $20\frac{1}{2}$ in. | |
| 47 | VIEW OF SNOWDON. |
| J. E. TAYLOR, Esq. | Francis Nicholson. |
| A rocky stream in the foreground. Size $17\frac{3}{4}$ by 24 in. | |
| 48 | LANDSCAPE. |
| THE LATE MISS JAMES. | Henry Edridge, A.R.A. |
| View from high ground, across a wide valley. Size $9\frac{1}{4}$ by $14\frac{1}{2}$ in. | |
| 49 | WINDSOR. |
| THE LATE MISS JAMES. | Henry Edridge, A.R.A. |
| View looking across the valley of the Thames; tops of houses in the foreground. Size $6\frac{1}{2}$ by $10\frac{1}{4}$ in. | |
| 50 | LANDSCAPE. |
| JAMES ORROCK, Esq. | John Varley. |
| The bend of a river in the foreground; castle on a hill to r. Size $4\frac{3}{4}$ by $7\frac{1}{2}$ in. | |
| 51 | LANDSCAPE. |
| JAMES ORROCK, Esq. | John Varley. |
| View looking along a pathway. Signed and dated, "J. Varley, 1811."
Size $7\frac{3}{4}$ by $10\frac{3}{4}$ in. | |
| 52 | VILLAGE SCENE. |
| HENRY ASHBEE, Esq. | John Varley. |
| Road running through a village; a church on the l.; graveyard on the r.
Size $11\frac{3}{4}$ by $19\frac{1}{4}$ in. | |
| 53 | LANDSCAPE. |
| J. E. TAYLOR, Esq. | John Varley. |
| View looking along a river, with buildings on the l., and a ferry-boat crossing.
Signed, "J. Varley." Size 9 by 10 in. | |

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PAINTER.

54

WELSH COAST.

HORATIO L. MICHOLLS, Esq.

John Varley.

View looking along the shore towards the open sea; shipping and figures.
Signed and dated, "J. Varley, 1811." Size 8 by 21½ in.

55

LANDSCAPE.

ARTHUR BLAKE, Esq.

John Varley.

View looking along the river, which is crossed in the foreground by a bridge;
cottages on the l. Signed and dated, "J. Varley, 1811." Size 17¾ by
25½ in.

56

LAKE SCENE.

C. M. AGNEW, Esq.

John Varley.

View looking across a lake, with mountains in the distance; a man and a
dog in the foreground; fishermen drawing a net beyond. Size 12½ by
17½ in.

57

RIVER SCENE.

SIR WILLIAM BOWMAN, BART.

John Varley.

View looking along a river; house and trees on the l.; two boys in a boat
on the r. Signed and dated, "J. Varley, 1810." Size 8½ by 10½ in.

58

LANDSCAPE.

JAMES ORROCK, Esq.

John Varley.

View looking across cornfields to the sea. Size 5 by 8 in.

59

LAKE SCENE.

JAMES ORROCK, Esq.

John Varley.

View looking across a lake, with mountains in the distance; two figures in
the foreground. Signed, "J. Varley." Size 10 by 13¾ in.



WATER COLOUR ROOM.

WATER COLOUR DRAWINGS—Nos. 60-160.

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60

RIVER SCENE.

J. E. TAYLOR, Esq.

John Sell Cotman.

Rapid river, flowing between high banks. Signed, "J. S. Cotman." Size 8½ by 12½ in.

61

THE BROKEN BRIDGE.

F. G. BARWELL, Esq.

John Sell Cotman.

View of a river, with the broken bridge half-way across it. Size 8½ by 12 in.

62

STORM: YARMOUTH BEACH, 1831.

GEORGE HOLMES, Esq.

John Sell Cotman.

View looking along the beach, with the town in the distance. Signed and dated, "J. S. Cotman, 1831." Size 14½ by 21 in.

63

CADER IDRIS.

JAMES REEVE, Esq.

John Sell Cotman.

Mist clearing off; the mountain dark against the sky. Size 8 by 12 in.

64

DRAINING MILL, LINCOLNSHIRE.

JAMES REEVE, Esq.

John Sell Cotman.

Pool, with cattle in the foreground; mill beyond. Signed and dated, "J. S. Cotman, 1810." Size 13 by 19½ in.

65

MOUSEHOLD HEATH, NORWICH.

JAMES REEVE, Esq.

John Sell Cotman.

View looking along a road which crosses the heath. Painted 1810. Size 11¾ by 17 in.

66

SEA-PIECE.

HENRY ASHBEE, Esq.

John Sell Cotman.

Boat with several figures in the foreground; man-of-war beyond. Size 12½ by 16½ in.

-
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|--|---------------------------------|
| 67 | SCHEHALLION, PERTHSHIRE. |
| GEORGE HOLMES, Esq. | John Sell Cotman. |
| View from Loch Rannoch. Size $9\frac{1}{2}$ by $14\frac{1}{2}$ in. | |
| 68 | CHÂTEAU IN NORMANDY. |
| JAMES REEVE, Esq. | John Sell Cotman. |
| View looking along a moat, with the castle beyond. Painted about 1835.
Size $7\frac{1}{2}$ by 9 in. | |
| 69 | TWICKENHAM. |
| JAMES REEVE, Esq. | John Sell Cotman. |
| Exhibited in 1808, with the following quotation:—
<div style="text-align: center;"> <p>“The full blazing sun
 Does now, set high on his meridian tower,
 Shoot down direct his fervid rays to warm
 Earth’s inmost womb.”</p> <p>Signed, “J. S. Cotman.”</p> </div> Size 9 by $11\frac{1}{2}$ in. | |
| 70 | LANDSCAPE. |
| THE LATE MISS JAMES. | David Cox. |
| View looking along a road, with a pool beside it; horses ploughing beyond.
Signed, “David Cox.” Size $7\frac{3}{4}$ by $11\frac{1}{4}$ in. | |
| 71 | LANDSCAPE. |
| S. G. HOLLAND, Esq. | David Cox. |
| View of a hay-field, with a loaded waggon. Size $6\frac{1}{2}$ by $9\frac{1}{2}$ in. | |
| 72 | GREENWICH HOSPITAL. |
| S. G. HOLLAND, Esq. | David Cox. |
| Entrance to the Painted Hall, with figures. Size 9 by $6\frac{3}{4}$ in. | |
| 73 | CHANGING PASTURE. |
| FREDERICK NETTLEFOLD, Esq. | David Cox. |
| View on a down; shepherd and sheep in the foreground. Size 23 by $33\frac{1}{2}$ in. | |
| 74 | HOP-GARDEN. |
| FREDERICK NETTLEFOLD, Esq. | David Cox. |
| View from high ground looking over a hop-garden. Size 10 by 14 in. | |

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| 75 | LANDSCAPE. |
| THE LATE MISS JAMES. | David Cox. |
| View of a common, with figures on a road. Signed and dated, "David Cox, 1837." Size 7 by 10 $\frac{3}{4}$ in. | |
| 76 | VIEW ON THE THAMES. |
| S. G. HOLLAND, ESQ. | David Cox. |
| View looking from above Westminster; the Abbey on the l., and St. Paul's in the distance; boat and figures in the foreground. Size 9 $\frac{1}{4}$ by 13 $\frac{1}{2}$ in. | |
| 77 | SHERWOOD FOREST. |
| FREDERICK NETTLEFOLD, ESQ. | David Cox. |
| A glade in the forest, with figures. Signed, "David Cox." Size 29 $\frac{1}{2}$ by 39 in. | |
| 78 | OLD MILL. |
| FREDERICK NETTLEFOLD, ESQ. | David Cox. |
| View looking across a heath, with the mill on the l. Signed, "David Cox." Size 12 $\frac{1}{2}$ by 19 in. | |
| 79 | THE FIGHT. |
| S. G. HOLLAND, ESQ. | David Cox. |
| View of a wooded landscape; two bulls fighting in the foreground. Size 10 $\frac{1}{2}$ by 14 $\frac{1}{2}$ in. | |
| 80 | VALE OF CLWYD. |
| REV. C. J. SALE. | David Cox. |
| View looking across the vale; figures and sheep in the foreground. Signed and dated, "David Cox, 18..." Size 15 by 27 in. | |
| 81 | DARLEY CHURCHYARD. |
| REV. C. J. SALE. | David Cox. |
| Moonlight scene; large tree in the foreground. Signed, "David Cox." Size 12 by 21 in. | |
| 82 | SEA-PIECE. |
| J. E. TAYLOR, ESQ. | J. M. W. Turner, R.A. |
| A low coast seen in the distance; stormy sky, lightning flashing. Size 6 $\frac{3}{4}$ by 9 $\frac{3}{4}$ in. | |

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|---|----------------------------------|
| 83 | SEA-PIECE. |
| FREDERICK CRAVEN, Esq. | J. M. W. Turner, R.A. |
| View of the Land's End; storm raging, sea covered with wreckage. Size 11 by 17 in. | |
| 84 | COLCHESTER CASTLE. |
| THE LATE MISS JAMES. | J. M. W. Turner, R.A. |
| View looking across the water towards the castle, which stands on an eminence beyond; boys chasing a hare. Size 11 by 16 in. | |
| 85 | LANDSCAPE: VIEW IN SAVOY. |
| J. E. TAYLOR, Esq. | J. M. W. Turner, R.A. |
| View looking across a ravine towards a castle on the opposite height. Size 7 by 11 in. | |
| 86 | LOWESTOFT. |
| REV. C. J. SALE. | J. M. W. Turner, R.A. |
| View looking from the sea, with boats and figures in the foreground. Size 11 by 16 $\frac{3}{4}$ in. | |
| 87 | YORK. |
| J. E. TAYLOR, Esq. | J. M. W. Turner, R.A. |
| View looking along the river, with the Minster in the distance. Size 20 by 28 $\frac{1}{4}$ in. | |
| 88 | SHIPWRECK OFF HASTINGS. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| Rough sea, with heavy storm-clouds; gleam of light, with high cliffs, to r. Size 7 $\frac{1}{4}$ by 11 in. | |
| 89 | ST. MAWES. |
| FREDERICK STEPHENSON, Esq. | J. M. W. Turner, R.A. |
| View from the beach looking towards the town, with numerous figures in the foreground. Size 5 $\frac{1}{4}$ by 8 $\frac{1}{2}$ in. | |
| 90 | THE MEWSTONE, DARTMOUTH. |
| HENRY VAUGHAN, Esq. | J. M. W. Turner, R.A. |
| Rough sea; vessel beating to windward off the rock; entrance to Dartmouth seen in the distance; black and stormy sky. Size 6 by 9 $\frac{1}{4}$ in. | |

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PAINTER.

91 FOLKESTONE.

HENRY VAUGHAN, Esq.

J. M. W. Turner, R.A.

View looking westward along the shore towards the harbour, with the church above. Signed, "Turner." Size 7 by 10 in.

92 VIEW ON THE RHINE.

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

View looking down the river towards a bridge. Size $8\frac{3}{4}$ by 14 in.

93 SEA-PIECE.

J. E. TAYLOR, Esq.

J. M. W. Turner, R.A.

Rough sea, with shipping. Signed, "J. M. W. Turner." Size $15\frac{1}{2}$ by 27 in.

9 HASTINGS.

S. G. HOLLAND, Esq.

J. M. W. Turner, R.A.

View of the castle and town from the sea; boats and figures in the foreground. Size $15\frac{1}{2}$ by $23\frac{1}{2}$ in.

95 LANDSCAPE.

HENRY VAUGHAN, Esq.

Peter de Wint.

View of a meadow, with cattle near a pool in the foreground; a church and downs beyond. Size $14\frac{1}{2}$ by 23 in.

96 LANDSCAPE.

HENRY VAUGHAN, Esq.

Peter de Wint.

River scene, with ruins in the middle distance; a burning building on the l. Size 9 by 19 in.

97 GREENWICH PARK.

S. G. HOLLAND, Esq.

Peter de Wint.

View looking towards the Hospital and the river; numerous figures in the foreground. Size $8\frac{1}{2}$ by $15\frac{1}{2}$ in.

98 LANDSCAPE.

HENRY VAUGHAN, Esq.

Peter de Wint.

View looking along a river, with a ruined church on the r.; sunset sky. Size $5\frac{1}{2}$ by 14 in.

- | LENT BY | PAINTER. |
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| 99 | LANDSCAPE. |
| HENRY VAUGHAN, Esq. | Peter de Wint. |
| View on a river, with barges loading hay; hills in the distance. Size $9\frac{1}{2}$ by $21\frac{1}{2}$ in. | |
| 100 | LANDSCAPE. |
| S. G. HOLLAND, Esq. | Peter de Wint. |
| View looking across a deep ravine to a tower on a wooded hill; shepherd and sheep in the foreground. Size $21\frac{1}{4}$ by $32\frac{1}{4}$ in. | |
| 101 | THE MILL. |
| THE LATE MISS JAMES. | Peter de Wint. |
| View looking across an open country, with a windmill on the l. Size $14\frac{1}{2}$ by $29\frac{1}{2}$ in. | |
| 102 | AYSGARTH, YORKSHIRE. |
| JAMES ORROCK, Esq. | Peter de Wint. |
| View looking along the river Ure, with the church in the middle distance. Size $9\frac{1}{2}$ by $12\frac{3}{4}$ in. | |
| 103 | LANDSCAPE. |
| THE LATE MISS JAMES. | Peter de Wint. |
| View looking across a meadow, with a village in the middle distance, and a rainbow. Size $13\frac{1}{2}$ by $20\frac{1}{4}$ in. | |
| 104 | VAL CRUOIS. |
| FREDERICK NETTLEFOLD, Esq. | William Hunt. |
| View of a portion of the interior; a boy is leaning against the wall in the l. corner. Signed and dated, "W. Hunt, 1836." Size 23 by $15\frac{1}{4}$ in. | |
| 105 | STILL-LIFE. |
| JAMES ORROCK, Esq. | William Hunt. |
| Pineapple, grapes, &c. Signed, "W. Hunt." Size $9\frac{1}{2}$ by $12\frac{3}{4}$ in. | |
| 106 | THE DIFFIDENT SITTER. |
| JAMES ORROCK, Esq. | William Hunt. |
| Three-quarter figure of a girl, sitting in a high-backed chair, looking at the spectator. Signed, "W. Hunt." Size 9 by $7\frac{1}{4}$ in. | |
| 107 | STILL-LIFE. |
| JAMES ORROCK, Esq. | William Hunt. |
| Grapes, peaches, &c. Signed, "W. Hunt." Size $7\frac{1}{2}$ by 11 in. | |

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108

THE CRICKETER.

C. F. H. BOLCKOW, Esq.

William Hunt.

Full-length figure of a boy, with a bat over his shoulder, preparing to hit.
Signed, "W. Hunt." Size $18\frac{1}{2}$ by $14\frac{1}{2}$ in.

109

GIRL PLUCKING A FOWL.

WILLIAM LOCKWOOD, Esq.

William Hunt.

Small figure seated, leaning against a large chest, in an out-house, among wood, &c. Signed, "W. Hunt." Size $20\frac{1}{2}$ by 25 in.

110

A WOOD-PIGEON.

JAMES ORROCK, Esq.

William Hunt.

A dead wood-pigeon lying at the foot of a bank. Signed, "W. Hunt." Size $9\frac{1}{2}$ by $17\frac{1}{4}$ in.

111

STILL-LIFE.

S. G. HOLLAND, Esq.

William Hunt.

Grapes and a pomegranate, &c. Signed, "W. Hunt." Size $8\frac{3}{4}$ by $11\frac{3}{4}$ in.

112

A COLD MORNING.

C. F. H. BOLCKOW, Esq.

William Hunt.

Two boys, one with a basket on his r. arm and holding a warming-pan under the other arm. Signed and dated, "W. Hunt." Size $19\frac{3}{4}$ by $14\frac{1}{4}$ in.

113

THE BLESSING.

JAMES ORROCK, Esq.

William Hunt.

An old man seated at a table, on which are a jug and a loaf. Signed, "W. Hunt." Size $10\frac{1}{2}$ by $7\frac{1}{2}$ in.

114

A BIRD'S NEST.

JAMES ORROCK, Esq.

William Hunt.

A chaffinch's nest, with eggs, and sprigs of may. Signed, "W. Hunt." Size 9 by $10\frac{3}{4}$ in.

115

GIRL PLUCKING A FOWL.

FREDERICK NETTLEFOLD, Esq.

William Hunt.

A girl plucking a fowl in an out-house. Size $13\frac{1}{2}$ by $14\frac{1}{2}$ in.

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| 116 | LANDSCAPE. |
| S. G. HOLLAND, Esq. | George Barret. |
| A church on the r.; a cottage on the l.; distant landscape beyond. Scene probably suggested by the opening lines of Gray's <i>Elegy</i> . Size 13 by 19½ in. | |
| 117 | CLASSICAL LANDSCAPE. |
| JAMES ORROCK, Esq. | George Barret. |
| Ruins in the foreground; lake beyond. Signed and dated, "G. Barret, 1835." Size 7½ by 10½ in. | |
| 118 | WAGGON: EVENING. |
| JAMES ORROCK, Esq. | George Barret. |
| A four-horse waggon approaching an inn; sunset sky. Signed and dated, "Geo. Barret, 1838." Size 8½ by 14½. | |
| 119 | CLASSICAL LANDSCAPE. |
| S. G. HOLLAND, Esq. | George Barret. |
| View across a lake, with ruins on either side; figures and sheep in the foreground. Size 29½ by 39¾. | |
| 120 | TWILIGHT. |
| JAMES ORROCK, Esq. | George Barret. |
| Water in the foreground, figure and two cows near high tree beyond; sunset sky. Signed and dated, "G. Barret, 1838." Size 15½ by 12½ in. | |
| 121 | THE TIMBER-WAGGON. |
| JAMES ORROCK, Esq. | George Barret. |
| A timber-waggon, drawn by four horses, approaching along a road; distant prospect beyond. Size 9½ by 11¾ in. | |
| 122 | CLASSICAL LANDSCAPE. |
| S. G. HOLLAND, Esq. | George Barret. |
| View looking along a river, with buildings and a bridge in the distance. Signed, "George Barret." Size 13 by 19 in. | |
| 123 | PARIS. |
| S. G. HOLLAND, Esq. | R. P. Bonington. |
| View looking up the river towards the Pont Neuf and Notre Dame. Size 6 by 9 in. | |

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| 124 | VENICE. |
| BIRKET FOSTER, ESQ. | James Holland. |
| View on the Giudecca. Size $12\frac{1}{2}$ by $20\frac{1}{2}$ in. | |
| 125 | PORCH OF A CATHEDRAL. |
| J. E. TAYLOR, ESQ. | Samuel Prout. |
| A street seen between the columns of the porch, with numerous figures. Size 18 by 13 in. | |
| 126 | LANDSCAPE. |
| C. S. TOMES, ESQ. | William Turner (of Oxford). |
| View from high rocks, looking across the sea; moon rising. Signed, "W. Turner, Oxford." Size 16 by $28\frac{1}{2}$ in. | |
| 127 | THE SLAVE-MARKET. |
| J. E. TAYLOR, ESQ. | William John Müller. |
| Crowd of figures in a market-place outside an Eastern town. Size 10 by 13 in. | |
| 128 | VENICE. |
| BIRKET FOSTER, ESQ. | James Holland. |
| The arch of the Rialto from the Grand Canal; gondolas in the foreground. Size 13 by $21\frac{1}{2}$ in. | |
| 129 | STREET SCENE IN NORMANDY. |
| J. E. TAYLOR, ESQ. | Samuel Prout. |
| View looking along a street towards a cathedral. Size $17\frac{1}{2}$ by 12 in. | |
| 130 | THE GAP OF DUNLO, KILLARNEY. |
| J. E. TAYLOR, ESQ. | George Fennel Robson. |
| View looking up the gap towards a waterfall. Size 9 by $11\frac{1}{2}$ in. | |
| 131 | DURHAM. |
| S. G. HOLLAND, ESQ. | George Fennel Robson. |
| View looking across the river, from the west, to the cathedral. Size 13 by $19\frac{1}{2}$ in. | |
| 132 | LANDSCAPE. |
| J. E. TAYLOR, ESQ. | George Fennel Robson. |
| View looking across a plain, through which runs a river, with high mountains beyond. Size 23 by 33 in. | |

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| 133 | LANDSCAPE. |
| J. E. TAYLOR, Esq. | William Havell. |
| View looking across a river to a wooded bank, on the top of which is seen a castle; in the foreground figures with sheep waiting for the ferry-boat. Size 15 by 19½ in. | |
| 134 | LANDSCAPE, SUNSET. |
| J. E. TAYLOR, Esq. | William Havell. |
| View looking along a river towards hills, with trees on the r. Size 4½ by 6½ in. | |
| 135 | SEA-PIECE. |
| THE LATE MISS JAMES. | R. P. Bonington. |
| Rough sea, with shipping; white cliffs on the r. Signed and dated, "R. P. B., 1835." Size 5½ by 9 in. | |
| 136 | COAST SCENE. |
| THE LATE MISS JAMES. | R. P. Bonington. |
| A sea beach, with figures in the foreground, and shipping and buildings in the distance. Size 6 by 8½ in. | |
| 137 | GREETING IN THE DESERT. |
| HUMPHREY ROBERTS, Esq. | John Frederick Lewis, R.A. |
| Two Arabs dismounted from their camels, which are held by a boy beside them; three-quarter figures. Size 14 by 19¼ in. | |
| 138 | CAPTURE OF A SPANISH SPY. |
| ARTHUR BLAKE, Esq. | John Frederick Lewis, R.A. |
| Represents the Carlist General, Zumala Carregui, standing on the l., in a red cap, at a table at which an officer and a priest are sitting, the prisoner being brought in on the r., between two soldiers; the scene is laid in a church. Size 20½ by 28 in. | |
| 139 | LYCIDAS. |
| GEORGE GURNEY, Esq. | Samuel Palmer. |
| <p>"Together both, ere the high lawns appeared
 Under the opening eye-lids of the morn,
 We drove afield, and both together heard
 What time the gray-fly winds her sultry horn."</p> | |
| Size 15½ by 23 in. | |
| 140 | THE GOLDEN HOUR. |
| GEORGE GURNEY, Esq. | Samuel Palmer. |
| <p>"Though heaven and earth with August glow,
 Our island streams unstinted flow."</p> | |
| Size 10 by 13½ in. | |

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141

THE MENDICANT.

BIRKET FOSTER, Esq.

John Frederick Lewis, R.A.

The courtyard of an Arab house, the owner seated on a divan, reading; in front of him is a beggar with hands outstretched. Signed and dated, "J. F. Lewis, A.R.A., 1863." Size $12\frac{1}{2}$ by $10\frac{1}{2}$ in.

142

THE RECEPTION.

S. G. HOLLAND, Esq.

John Frederick Lewis, R.A.

Interior of a harem; a lady reclining on a divan, fanned by a slave, receiving a party of visitors ushered in by a black boy on the l. Signed and dated, "J. F. Lewis, R.A., 1873." Size $29\frac{1}{2}$ by 41 in.

143

LILIUM AURATUM.

W. CUTHBERT QUILTER, Esq., M.P.

John Frederick Lewis, R.A.

Full-length figure of a girl in Eastern costume, in a garden, followed by an attendant, both carrying roses and lilies. Drawing for the picture exhibited at the Royal Academy in 1872. Size $21\frac{1}{2}$ by $13\frac{1}{2}$ in.

144

THE HAREEM.

BIRKET FOSTER, Esq.

John Frederick Lewis, R.A.

Interior of a room in which a pasha is seated on a divan, surrounded by his family; a slave stands behind. Size $18\frac{1}{2}$ by $26\frac{1}{2}$ in.

145

TITYRUS RESTORED TO HIS PATRIMONY.

GEORGE GURNEY, Esq.

Samuel Palmer.

"O fortunate old man!

Then these ancestral fields are yours again;
And wide enough for you.

* * * *

O fortunate, who now, at last, among
Known streams and sacred fountain heads, have found
A shelter and a shade on your own ground."

Size 20 by $27\frac{1}{2}$ in.

146

THE FERRY.

MRS. LEWIS.

John Frederick Lewis, R.A.

View on the banks of the Nile, with camels and figures. Size 13 by $18\frac{1}{2}$ in.

147

THE WAYFARERS.

MRS. QUILTER.

Frederick Walker, A.R.A.

An old man and a boy walking along a road near a stream. Size $13\frac{3}{4}$ by $19\frac{3}{4}$ in.

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|--|---------------------------------|
| 148 | WAITING FOR PAPA. |
| BIRKET FOSTER, ESQ. | Frederick Walker, A.R.A. |
| Interior of a room ; several figures of children ; the mother standing beside one of them. Size $5\frac{1}{2}$ by 8 in. | |
| 149 | AUTUMN. |
| WILLIAM AGNEW, ESQ. | Frederick Walker, A.R.A. |
| Full-length figure of a girl, in an orchard, leaning on an apple-tree, holding an apple in her hand. Signed and dated, "F. W., 1865." Size $24\frac{1}{2}$ by $19\frac{3}{4}$ in. | |
| 150 | THE OLD FARM GARDEN. |
| FREDERICK LEHMANN, ESQ. | Frederick Walker, A.R.A. |
| Figure of a woman standing on a grass-plot, knitting, with a cat beside her ; farm-buildings seen beyond the garden. Size $10\frac{3}{4}$ by $15\frac{3}{4}$ in. | |
| 151 | GIRL DRIVING GEESE. |
| S. G. HOLLAND, ESQ. | Frederick Walker, A.R.A. |
| View of a street ; a girl driving geese along it. Signed "F. W." Size $9\frac{3}{4}$ by $13\frac{3}{4}$ in. | |
| 152 | THE FIRST SWALLOW. |
| WILLIAM AGNEW, ESQ. | Frederick Walker, A.R.A. |
| A girl and a boy walking along the bank of a river, near a may-tree, looking at a swallow which is flying over the water. Signed "F. W." Size $13\frac{3}{4}$ by $9\frac{1}{4}$ in. | |
| 153 | SUMMER. |
| MRS. QUILTER. | Frederick Walker, A.R.A. |
| View in a garden ; the gardener giving a bunch of flowers to two children ; house beyond. Signed and dated, "F. W., 1865." Size 25 by 21 in. | |
| 154 | THE VALE OF REST. |
| HUMPHREY ROBERTS, ESQ. | Frederick Walker, A.R.A. |
| View of the quadrangle at the Fishmongers' Almshouses at Bray, near Maidenhead ; figures round a statue in the middle ; a young man is mowing the grass ; on a terrace to l. an old woman leaning on the arm of a girl. Signed, "F. W." Size 22 by $35\frac{1}{2}$ in. | |

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| LENT BY | | PAINTER. |
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- 155** **STILL-LIFE.**
- HUMPHREY ROBERTS, Esq.** **Frederick Walker, A.R.A.**
- Mushrooms, &c. Size 7 by 11 in.
-
- 156** **"PHILIP IN CHURCH."**
- HENRY TATE, Esq.** **Frederick Walker, A.R.A.**
- View in a church; in an old-fashioned pew in the foreground are seated a man and a woman and two children. This composition was first designed in black and white, for W. M. Thackeray's novel 'Philip.' Size $17\frac{3}{4}$ by $14\frac{1}{2}$ in.
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- 157** **COACHMAN AND CABBAGE.**
- FREDERICK LEHMANN, Esq.** **Frederick Walker, A.R.A.**
- A cabbage garden, with the figure of a man in the foreground; his dog at the gate. Size 7 by 10 in.
-
- 158** **THE FERRY.**
- FREDERICK LEHMANN, Esq.** **Frederick Walker, A.R.A.**
- View from a river, looking towards a village; in a boat, which is approaching the landing-place, are two figures; one, a boy, who is rowing, is in the act of shipping his oars. Signed, "F. W." Size 12 by 18 in.
-
- 159** **THE FISHMONGER'S SHOP.**
- FREDERICK LEHMANN, Esq.** **Frederick Walker, A.R.A.**
- View of the shop from the street; a girl, with a dog, standing at the door, bargaining with the fishmonger; a boy, with a hoop, stands in front on the l. Size $14\frac{1}{2}$ by 23 in.
-
- 160** **SPRING.**
- WILLIAM AGNEW, Esq.** **Frederick Walker, A.R.A.**
- "And in yon mingled wilderness of flowers,
Fair-handed Spring unbosoms every grace."
- A girl and a boy gathering primroses in a wood. Size $24\frac{1}{2}$ by $19\frac{3}{4}$ in.
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